

THE ROAD TO

MARVEL STUDIOS

AVENGERS

INFINITY WAR





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PREVIOUS **SIZE ■ MEINERDING ▶**



The background of the cover is a vibrant, painterly illustration of the Avengers team. In the foreground, Captain America's shield is prominent on the left, and Iron Man's helmet is on the right. In the center, Gamora and Groot are visible. The background is filled with other team members like Thor, Hulk, and Black Widow, all rendered in a dynamic, action-oriented style.

THE ROAD TO

MARVEL STUDIOS

AVENGERS

INFINITY WAR

THE ART OF THE MARVEL CINEMATIC UNIVERSE

WRITTEN BY
ELENI ROUSSOS

PROJECT MANAGER
ALEX SCHARF

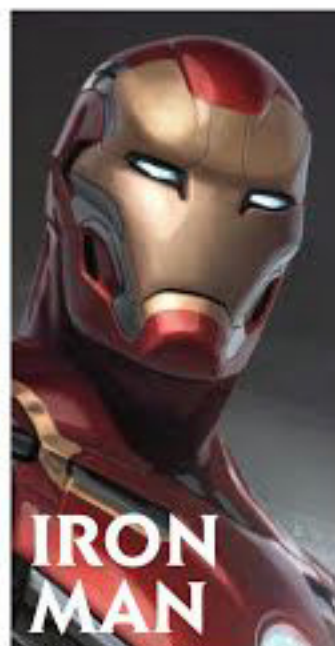
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ANDY PARK, JACKSON SZE,
ANTHONY FRANCISCO &
RODNEY FUENTEBELLA**

AVENGERS CREATED BY
STAN LEE & JACK KIRBY



THANOS



**IRON
MAN**



THOR



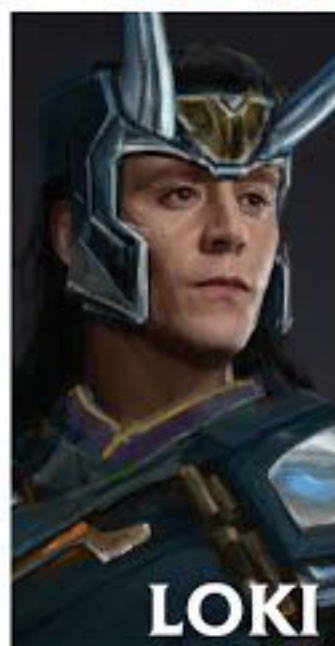
HULK



**CAPTAIN
AMERICA**



VISION



LOKI



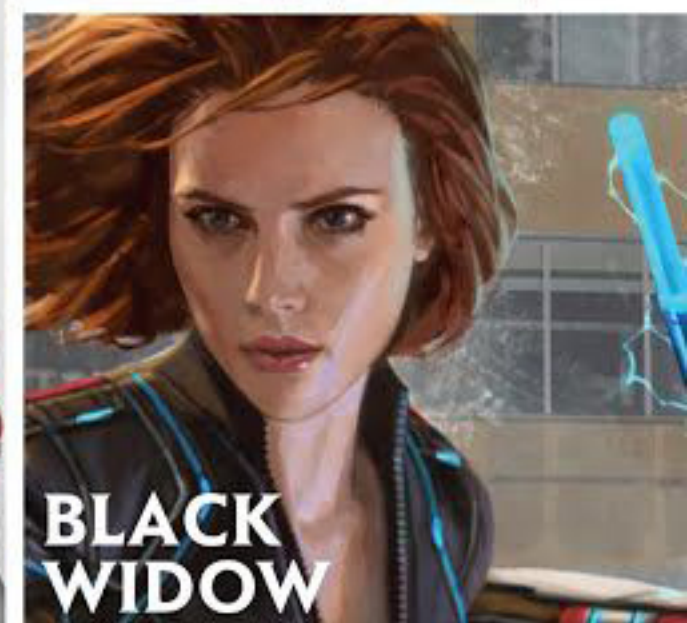
**WINTER
SOLDIER**



**WAR
MACHINE**



FALCON



**BLACK
WIDOW**



**SCARLET
WITCH**



MANTIS



**DOCTOR
STRANGE**



HEIMDALL



DRAX



MANTIS



GAMORA



**STAR-
LORD**



GROOT



**BLACK
PANTHER**



ROCKET



HAWKEYE



NEBULA



SPIDER-MAN

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INTRODUCTION

The Marvel Cinematic Universe has expanded. We've explored the greater reaches of the cosmos in *Guardians of the Galaxy* and its sequel, visited the Quantum Realm in *Ant-Man*, and even learned that magic is real (in the MCU, at least) in *Doctor Strange*. Each of these movies has taken filmgoers on a unique journey, with its own distinct voice and point of view, but a common thread is woven throughout: one cohesive design.

While Marvel Studios President Kevin Feige, Co-President Louis D'Esposito, and Vice President of Physical Production Victoria Alonso—along with a full team of studio creatives—have provided a consistent voice in shaping the MCU as a whole, it's impossible to understate the impact of Marvel Studios' Visual Development department.

The Visual Development team is responsible for conceptualizing Marvel's heroes and villains for the screen. From film to film, these artists have helped create a unified design language across the various genres represented in the MCU.

In the all-new interviews featured in this book, the Viz Dev artists provide firsthand accounts of their work on some of your favorite characters—from their inspiration and motivations to the challenges they've faced translating Iron Man, Thor, Captain America, and more from page to screen. They've also annotated their original art, adding notes to provide additional insight.

For close to a decade, these artists have been etching the muscles and silhouettes of various heroes, villains, and creatures, starting on their looks well before filming begins—oftentimes before scripts are written and directors are hired. They are the front line of conceptualization, the unsung heroes of the MCU, and the foundation on which that world is built. ■



THANOS

THE MAD TITAN



Touted as the Big Bad of the Marvel Cinematic Universe, Thanos has thus far been content to sit in the shadows, manipulating others to do his bidding in his ultimate quest to obtain all the Infinity Stones. With a wry smile, Thanos announced his arrival to the MCU during a post-credits scene for *Marvel's The Avengers*. Flash forward six years and two more onscreen appearances—first in *Guardians of the Galaxy*, and then in another post-credits scene at the end of *Avengers: Age of Ultron*—and a now impatient Thanos is finally ready to take matters into his own hands.

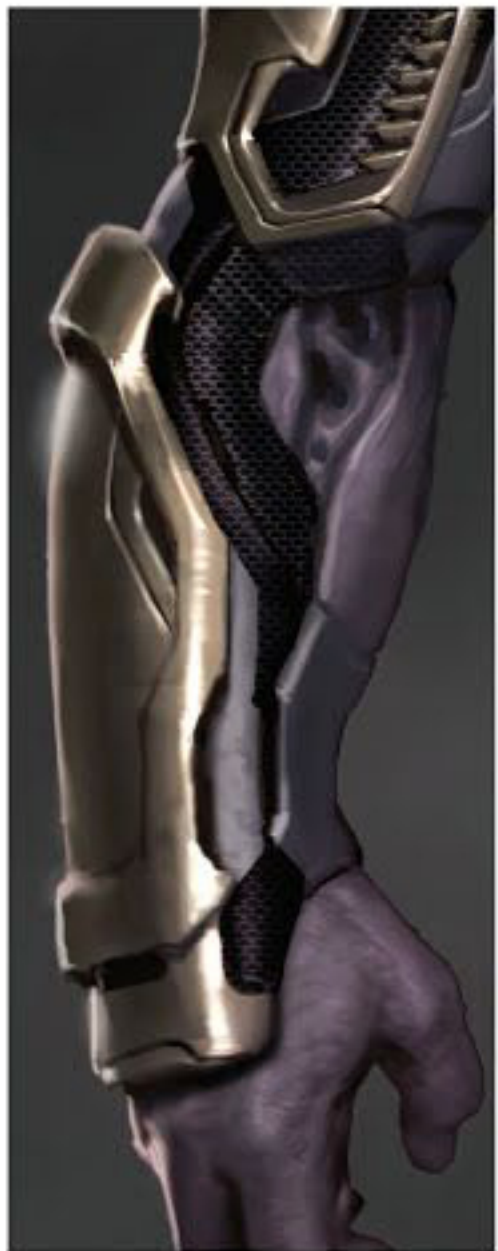
Created by Jim Starlin, Thanos made his comic-book debut

in 1973 in *Iron Man* #55. But it was the Mad Titan's role in the 1991 limited series *Infinity Gauntlet* that provided the inspiration for the MCU's longest-running plot thread: the gathering of the Infinity Stones.

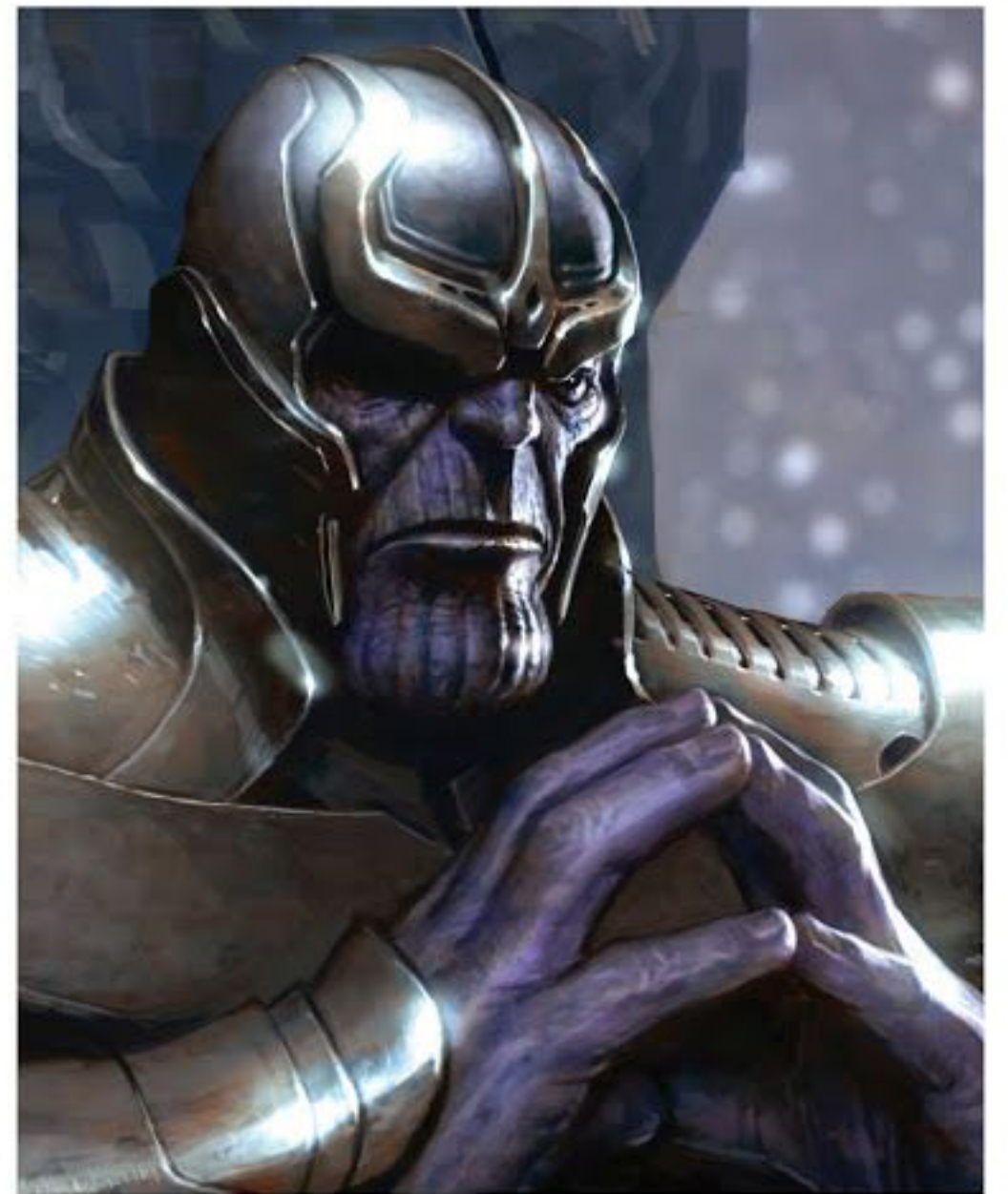
Those six stones—Mind, Soul, Reality, Space, Time, and Power—each incredibly powerful on its own, can give one the ability to decimate the universe when combined. And the sadistic and devious Thanos is eager to possess them all.

Designing the larger-than-life villain was no small task. Charlie Wen, former co-head of the Visual Development department, bore the bulk of the responsibility, with Visual





TOP PARK ■ WEN ▲▶



▲ WEN



Development Supervisor Andy Park crafting the final keyframe that introduced him to the MCU. Wen spoke about the early conceptualization process, taking inspiration from the comics, the most challenging aspect of designing Thanos, and more.

beginning, Ryan and I had several artists—including Andy [Park] and Justin [Sweet]—working on some fantastic Thanos designs at the start in order to propel discussions in our meetings with [Marvel Studios President] Kevin [Feige] and [Avengers Director] Joss [Whedon].

How did you learn Thanos was going to be part of the MCU—and that you would get the chance to design him?

WEN: Even before Ryan [Meinerding] and I founded Marvel's Visual Development department, I remember learning of Thanos' involvement in the MCU. But it wasn't until Avengers started that we would get to bring him to life on the screen.

Although my designs were the ones used for Thanos in *Avengers* and *Guardians*, like many characters in the MCU that required a shotgun approach in the

What inspiration did you take from the comics?

WEN: The comics are the first and most important source material that we usually pulled inspiration from. If the comics versions have a long history, it's important to study that and understand what the most iconic form of the character looks like. For Thanos' case, it was the distinct forms and breakups between his bulky golden armor and his purple suit. Silhouette-wise, he needed to be thick and imposing, large enough to make even the Hulk feel small. His purple skin and the vertical creases in his chin were paramount as well.

◀ WEN



What notes did you receive—either from Whedon or Feige and the studio?

WEN: The primary note was that this was going to be the main villain of the MCU, and that his threat would be the spine of all the films. Also, Thanos was the leader of the alien horde that attacks New York City in *Avengers*, so we should be able to somehow connect them visually.

What was the most difficult part of designing Thanos?

WEN: Thanos' comic-book design does not translate well as a live-action character. There wasn't much about his costuming that looked practical, so making him look more practical and integrating his design with his alien army in *Avengers* was a challenge.

Is there anything about your work on Thanos that you think would be fun for fans to know?

WEN: Thanos was not going to be in *Guardians of the Galaxy* until the very last minute—I had only a couple days to design his updated look and his stone throne for the film!

You worked on Thanos in addition to Charlie. What influence did you have on the character's design?

PARK: On the first *Avengers* film, Joss Whedon wanted a very specific end tag where it would be revealed that the mastermind behind the alien attack was none other than Thanos. I did a set of keyframe illustrations depicting the moment an alien goes to his throne, and as the camera comes closer to this shadowy figure he turns his head to reveal his identity. We really would never see all

of his costume, just a close-up of his face. I did an initial concept design of Thanos sitting on the throne mostly in shadow that Joss liked. I tried to infuse as much of his comic-book look into the design as I could.

Those Marvel end tags are infamous! Did you feel any pressure designing such a key moment for the film?

PARK: Any intimidation I might have felt in illustrating those keyframes of Thanos' reveal was masked by the sheer excitement of introducing such an iconic character from the comic books. With every Marvel Studios film, the reaches of the universe literally are expanded to a place that was once thought not possible by the general audience, myself included. Getting the look of the shot and Thanos was actually quite a smooth process. Funnily enough, the most difficult element was coming up with the look of the broken moon behind Thanos. Joss had a very specific look in mind that took some back and forth to get right. I eventually got it.

What makes Thanos a good villain?

PARK: Thanos will undoubtedly become an iconic villain in the MCU due to his overarching presence throughout our films. He made a deal with Loki in *Avengers* that resulted in the alien invasion, was a quite intimidating figure in the first *Guardians of the Galaxy* that both Ronan and Nebula—as well as all the *Guardians of the Galaxy*—feared, and had a cameo credit-scene moment [in *Avengers: Age of Ultron*] where he puts on the iconic gauntlet from the comic-book storyline *Infinity Gauntlet*. This buildup will culminate in the most epic of battles between the Mad Titan against the Earth's—and the galaxy's—mightiest heroes. ■







IRON MAN TONY STARK

We've come a long way since Tony Stark announced himself as Iron Man in Marvel Studios' first feature film in 2008. Since then, the billionaire playboy philanthropist's sophisticated suits of armor, as well as the systems that equip them, have gone through multiple design and style upgrades.

Even a promise to stop being Iron Man—which he made to Pepper Potts at the end of *Iron Man 3*—couldn't prevent the genius from developing his suit tech further with ever-evolving features and functions.

While the challenge to continually improve and create these suits on screen falls to Tony Stark, the behind-the-scenes responsibility lies with Marvel Studios' Visual Development team. Taking point on these modifications is Concept Artist Phil Saunders, who has worked on the hero since the beginning. With dozens of suits under his belt, Saunders spoke in detail about his work on the many armors of Iron Man.

You've designed on quite a few Iron Man suits over the years. How many versions would you say you've worked on?

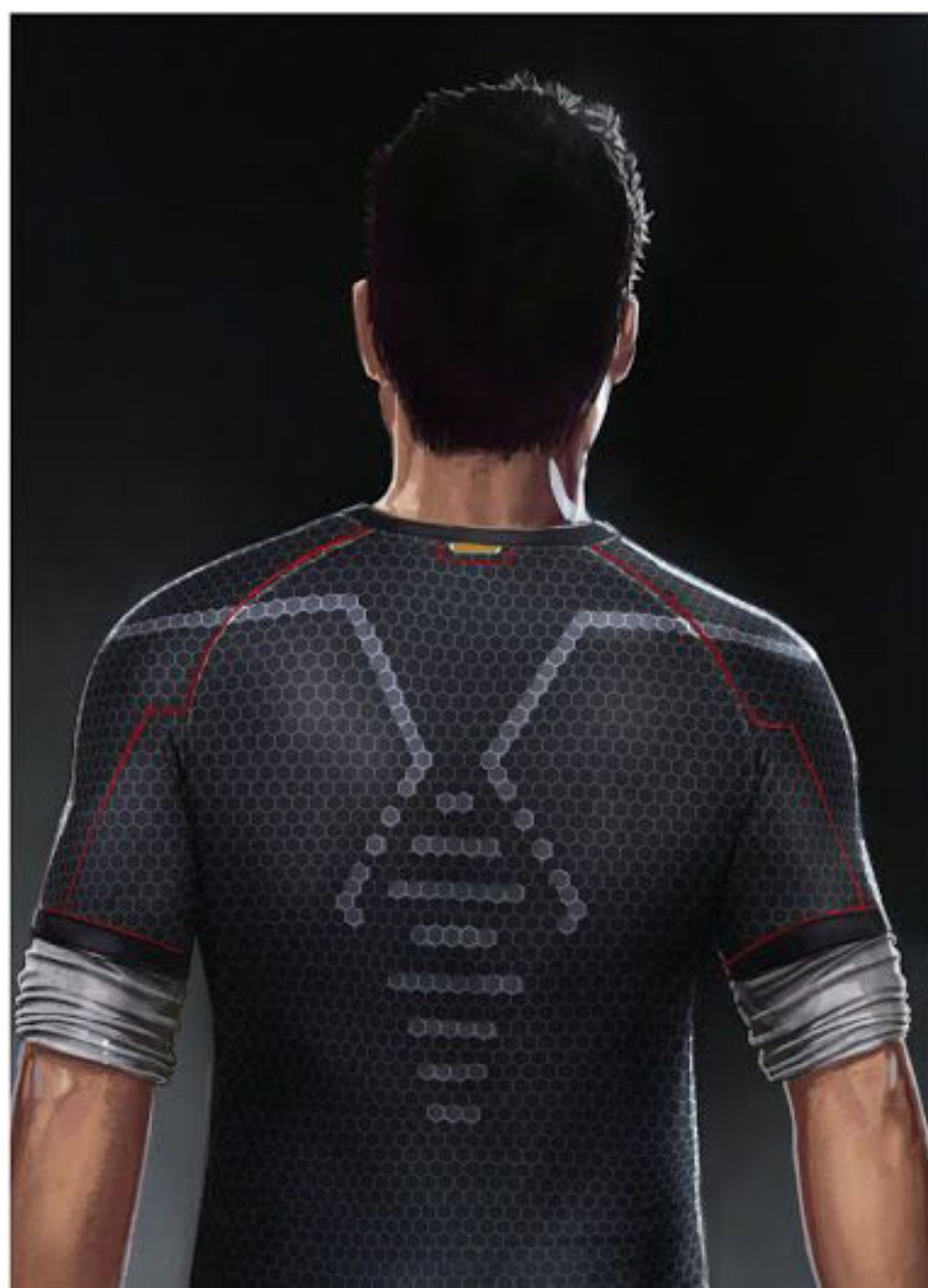
SAUNDERS: More than a dozen—I couldn't tell you specifically. And then there are a lot of the House Party Protocol suits from *Iron Man 3* that were effectively done in VFX by recombining the elements of other suits, so it's got to be at least twenty-five suits in the pantheon that I've touched... or maybe more.

What inspiration did you take from the comics?

SAUNDERS: There's certainly a number of historic milestones in the comic books that we like to hit, even if the story around that suit, or the specific function, in the comics isn't the same. I think it's fun







for the fans to look at the movies and go, "Oh, that's the Silver Centurion," or "That's based on the 'bleeding edge' armor," or that kind of nod to the comics.

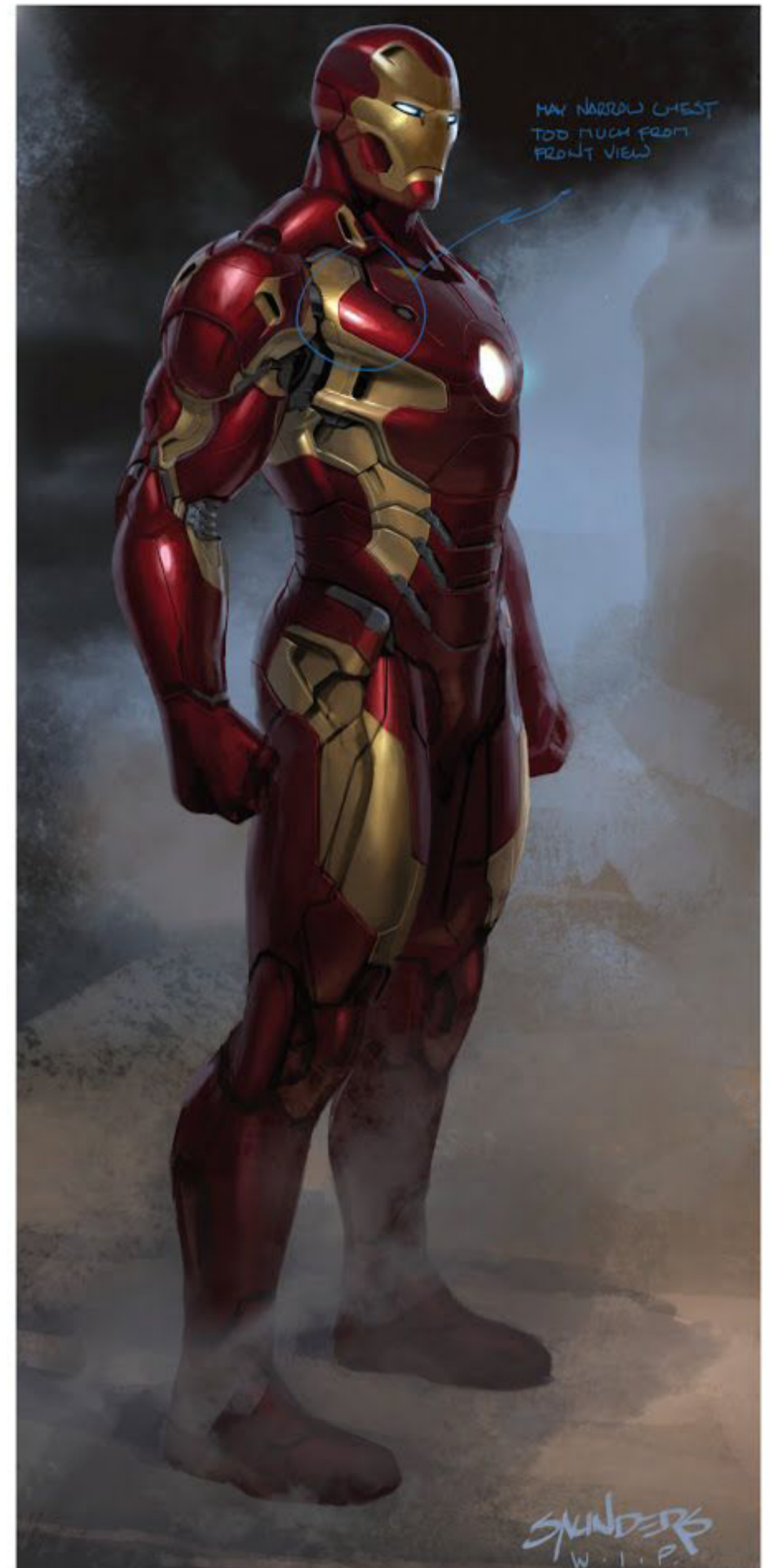
Where do you begin when designing an Iron Man suit?

SAUNDERS: I think the design always tends to emerge from the chest plate. So whenever I start working on a design, I generally start from the RT—which is the circular light on his chest—and work it out from there, working out the chest and shoulders area. The first step sort of defines what the theme is. It's also where your eye is going to be drawn for the most part, so that sort

of defines what the whole look is going to be. And then it's always fun if we get to redesign the helmet.

Do you get to do that often?

SAUNDERS: We've had the same helmet that I designed for the Mark II and III, and I think it sort of stayed throughout the Mark VI. Then there was a little variation on the Mark VII when I designed that one. We've really gotten to play around with it a fair amount, but there's only so far you can go with the helmet before it doesn't look like Iron Man anymore, because it really is his face. If you change Robert Downey Jr.'s face, it wouldn't be Tony Stark anymore. Same thing with the Iron Man suit.



◀ MEINERDING ▲ SAUNDERS,



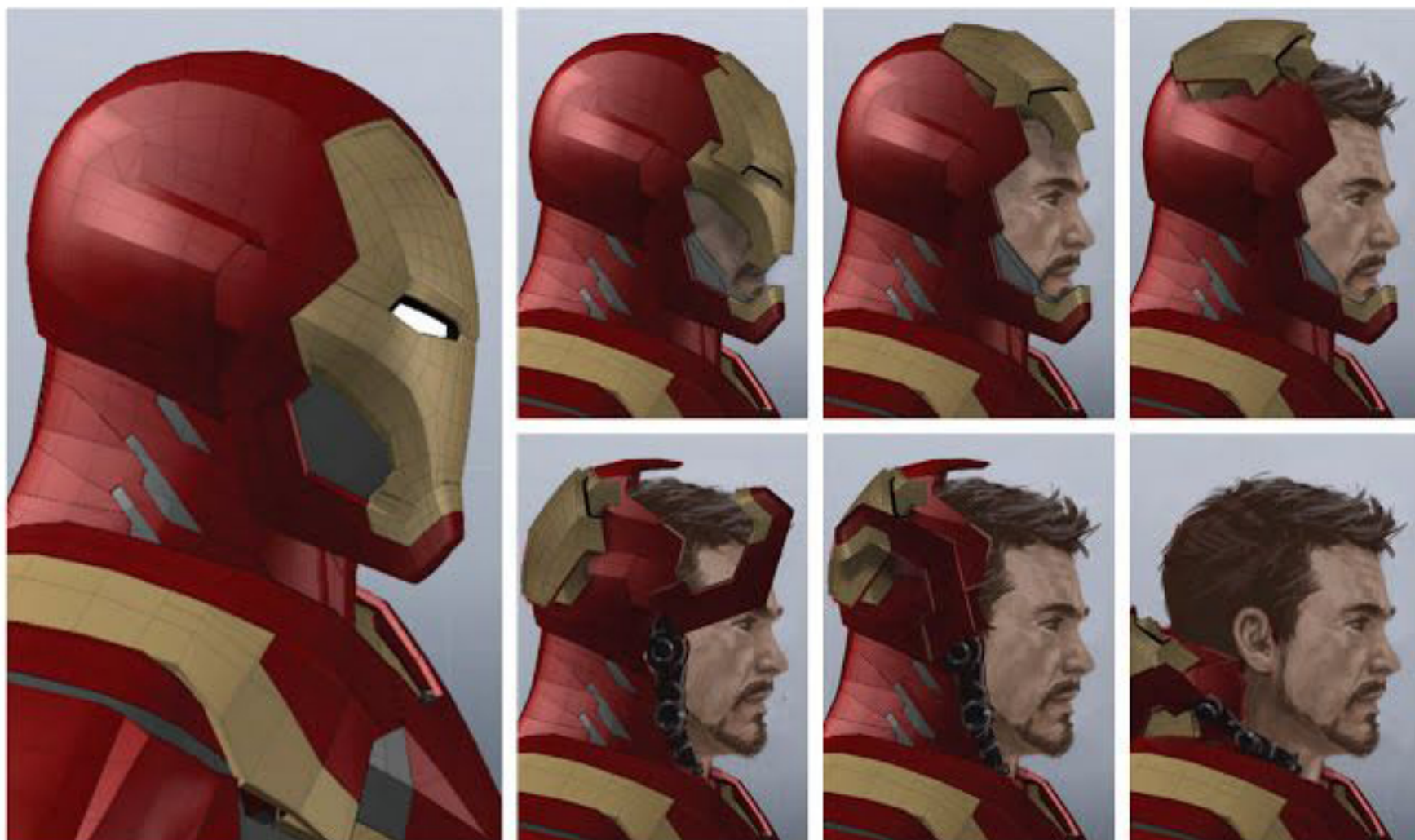


DEEP PARALLEL V's RUN
THROUGH TORSO



ALTERNATE
ANGLE OF RTO





There's really sort of a narrow range in which you can change the look of the helmet before it stops looking like Iron Man.

How has the suit changed and progressed from *Avengers: Age of Ultron* to its current iteration?

SAUNDERS: Well, the first iteration was basically a repaint of the Mark XLII—that's the suit he starts with in *Age of Ultron*, and that's basically taking the reverse color scheme of the gold with red and turning it back into a red and gold. And with the Mark XLII/XLIII, we had gone for a very angular, very mechanical design that had featured a lot more breakup of form—a lot more cut lines, a lot more individual panels than we previously had in the suits up to that point. I had wanted to maintain that level of complexity and bring it back to a place that was much a more organic shape language.

▲ PARK

SAUNDERS ►





The first real new evolution of the suit was with the Mark XLV, which had been introduced at the end of the movie. In my mind, when I was designing the Mark XLV, it was intended to be a sort of return to the wearable Ferrari. So all of my early concepts for that were much more organic, much more round in form. Also, we wanted it to be a lot more anatomical and a lot more muscular. That Mark XLV is really mimicking anatomical muscular structure.

Tony has created so many suits over the years it's difficult to keep track of them all! What version are we up to now?

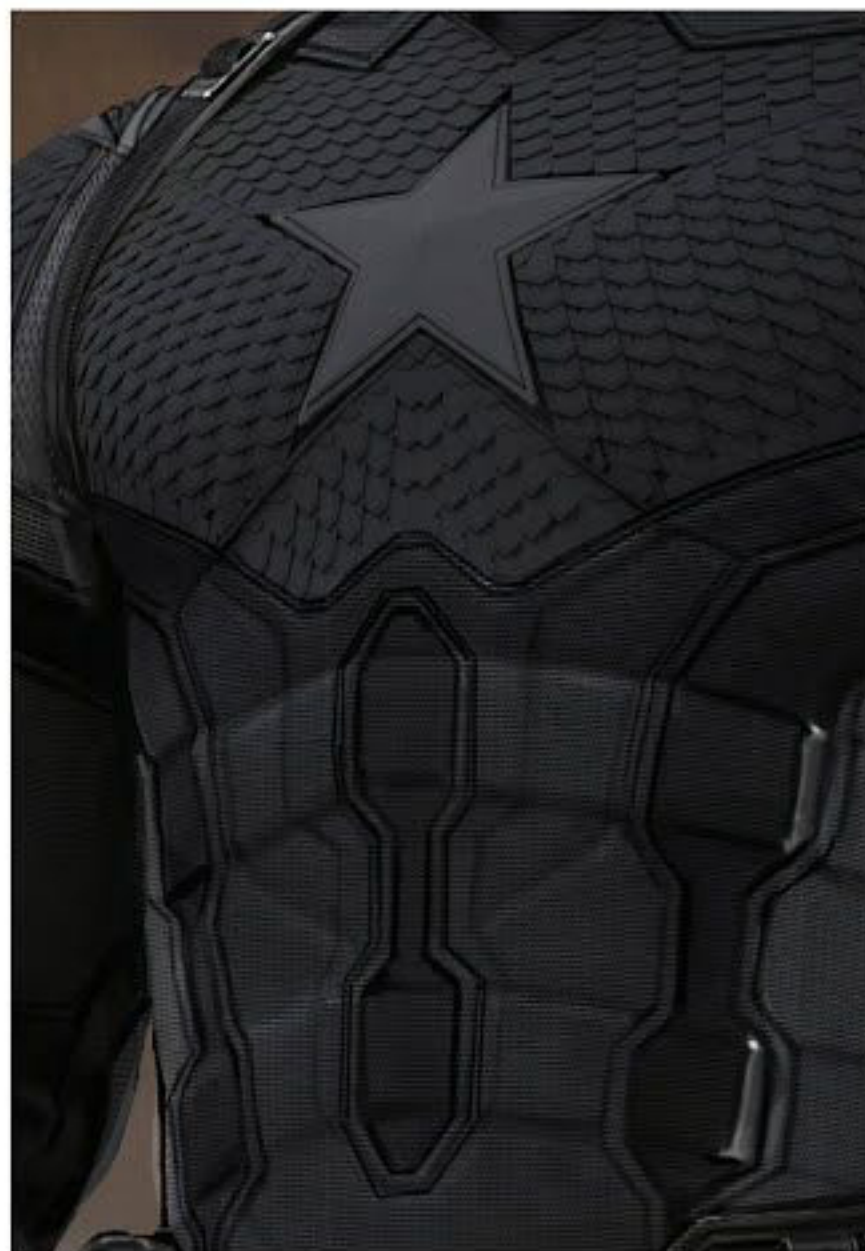
SAUNDERS: In *Avengers: Infinity War*, we will be introducing the Mark L.

What's the hardest part of designing an Iron Man suit?

SAUNDERS: I think the biggest challenge overall is when you've already designed a dozen suits. Each time you design a suit—with four or five variations until you pick one—by the time you get to your twelfth Iron Man suit, you've literally gone through more than one hundred different designs. So there's always the questions of "How do we top the last one? How do we make it better? How do we make it unique? How do we advance the state of the art?" That's always a big challenge in and of itself. ■







CAPTAIN AMERICA

STEVE ROGERS



Arguably no character in the MCU has gone through as much personal change as Captain America. After Steve Rogers, the All-American World War II hero, adjusted to life in the modern age, he went from S.H.I.E.L.D. operative to Avengers team leader to fugitive.

From feature to feature, Captain America's style has evolved to suit his ever-changing roles. And when it comes to designing those various looks, nobody does it better than the head of Marvel's Visual Development team, Ryan Meinerding. Since *Captain America: The First Avenger*, Meinerding has created a distinct visual style for Captain Rogers that has consistently made him a popular dress-up choice for those attending comic-book conventions and costume parties alike.

I spoke with Meinerding about his design work for Captain America: How he first got the chance to design the character, whether Chris Evans has impacted his design process at all, how Cap's design has evolved over the years, and what design cues can be seen on screen that help tell the Steve Rogers' story.

Out of all the characters you have designed for Marvel Studios, Captain America is arguably your most renowned. How were you tasked with designing and developing the first Avenger?

MEINERDING: In 2008, Marvel asked me to come back. I had left to go work on *Watchmen* and *Transformers: Revenge of the Fallen*, and they asked me to do a really early pass on Thor and Cap. So I was actually alone by myself in a room for about three months just doing whatever I thought was cool for those two characters. And that was before there was a script or directors or anything on either project.

With no specific script or direction yet, where did you find inspiration for Cap's character design?

MEINERDING: I had a lot of fun because I loved the World War II context the studio was going for. I went on eBay and bought as much World War II paraphernalia and old military stuff as I could. I got a couple helmets, some goggles,



some webbing, a few jackets. A lot of that stuff I did in that early phase was based on everything I was buying. I always loved that character, and it was great to take a vintage approach to that first movie.

Do you think that designing this character from the beginning has helped your creative process over the course of the films?

MEINERDING: One of the things that's fun about the MCU is, for the most part, if an artist has designed a character's first appearance, that artist pretty much stays with that character. It's useful in so many ways because if that artist knows the ins and outs of why certain things weren't approved, they can address new ideas that haven't been explored in the next film. I think just the nature of traveling from film to film with the characters means that you already know what their journey has been and where they're going, which is incredibly helpful. Also, we find time and time again, if we've created a design language for a specific character, when he or she shows up in the next movie, riffing off

of that design language is a lot easier if the artist who is working on it is the person that created it.

Has Chris Evans' portrayal of Captain America influenced your designs in any way?

MEINERDING: I'm trying to think about that. I can't say that specifically he has. I don't really separate Chris from Cap at this point. [Laughs.] The scripts are always so specific and so well-written about the journey that the character is going on that there's nothing [additional from Chris] character-wise that I can think of. Maybe to answer your question in a different way, we're always doing things based on the actors, meaning their proportions. So there is a very distinct "yes" to that question.

How has Cap's design as a character progressed from Avengers: Age of Ultron to now?

MEINERDING: There's a lot of similarities between his Age of Ultron and Captain



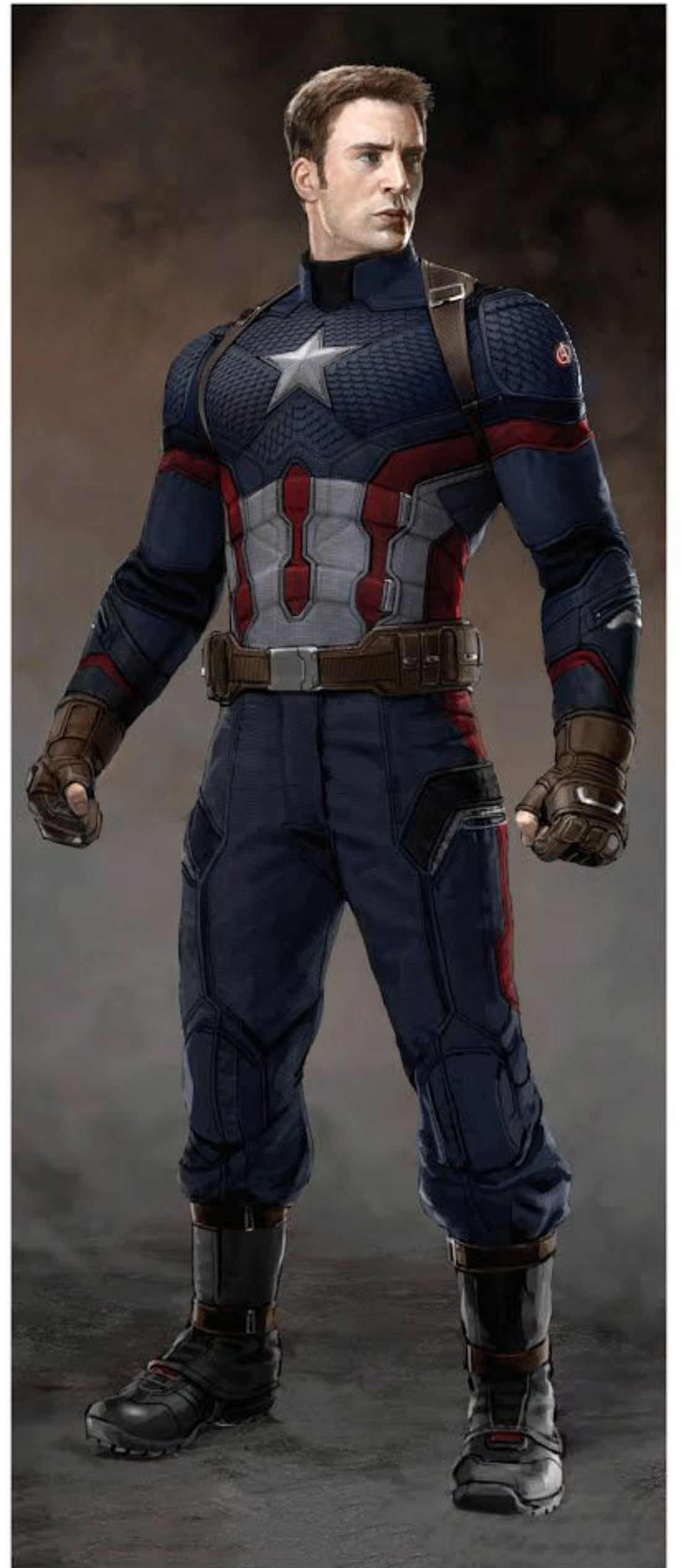
America: *Civil War* designs. The *Age of Ultron* costume has red accents, and the gloves are a little longer. The main difference would be that he doesn't have white on his arms anymore, and that was a note from the Russo brothers. They liked him being a little less flashy and a little bit more serious, and I think that direction worked really well for them in *Civil War*. I don't think there's much of a change beyond that. The Russo brothers are always trying to get somewhere more practical and real and more grounded. That's probably the main

difference. Cap feels slightly less like a super hero because it's not quite as flashy.

Where do you find the most enjoyment in designing Captain America?

MEINERDING: The most fun part for me is everything that Cap wears because he's a symbol. Everything that he wears is usually symbolic of something, whether it's his personal journey or [the larger narrative]. Whether

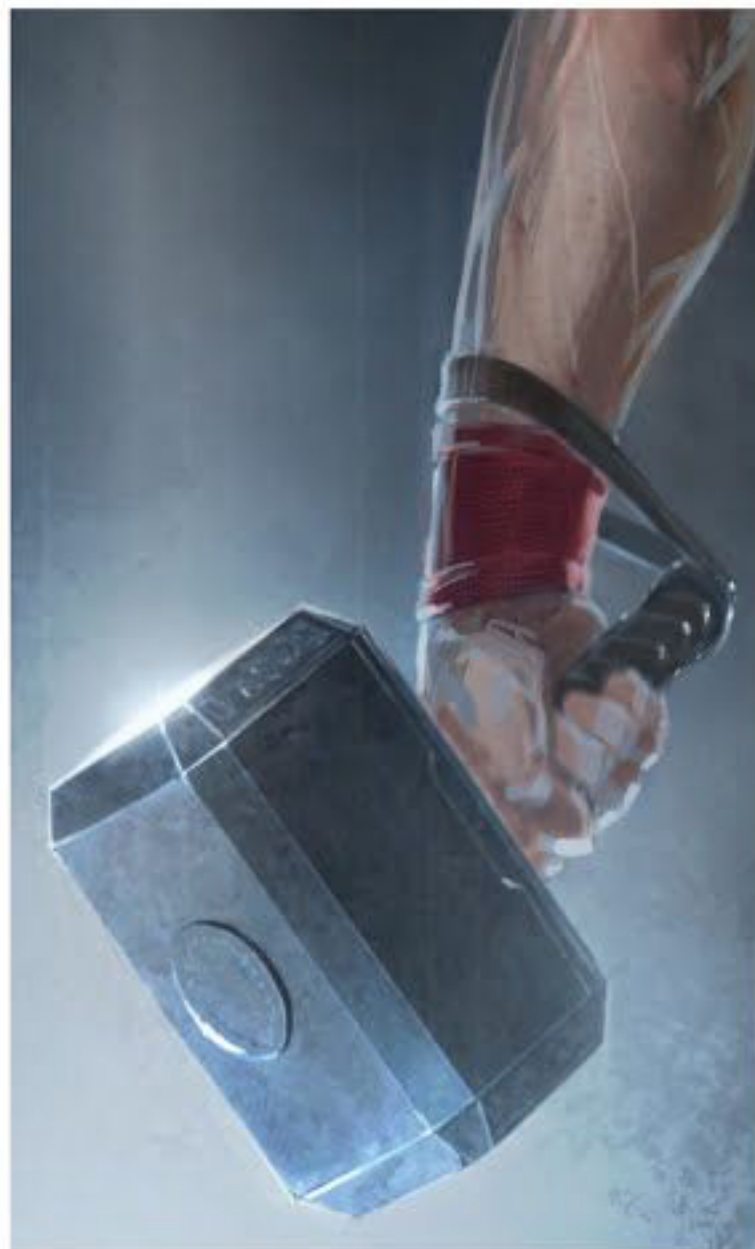
he is missing an Avengers emblem because he's walked away from the Avengers, or whether he is missing the star because he doesn't consider himself Captain America anymore, or losing the red and white from the costume from *The Winter Soldier*—all that stuff adds meaning to his character and is symbolic not only of his journey, but also almost his world view. I feel like that is a luxury in a filmmaking context, to have a character like Cap whose visuals are so important to the journey that he's on. ■







PARK & DIAZ ▲



DUDMAN ▲



FRANCISCO ▲





▲ WEN



▲ FRANCISCO



▲ CHESHIRE

THOR

Hammer or not, it's hard to deny the might and majesty of Thor Odinson. He was the first to rock a red cape in the MCU, and Thor's costume—as well as his bulging biceps—underwent minimal modifications through his first four on-screen appearances. That all changed in *Thor: Ragnarok*, when the God of Thunder saw drastic developments to his look. His armor went from Asgardian chic to Sakaaran battle-ready, taking cues from Jack Kirby's comic art to add new style elements to his costume.

Visual Development Supervisor Andy Park helped reimagine Thor's look for his latest solo outing. We spoke about the unique design process for *Thor: Ragnarok*—from the Odinson's unkempt beginnings when he was dangling upside down in chains in Surtur's

lair to Park's over-the-top explorations for the hero's gladiator gear.

Did you work on Thor concepts for previous films?

PARK: I did versions of Thor for *Marvel's The Avengers* and *Thor: The Dark World*, but Charlie Wen did the final designs for both those films. When it came to *Thor: Ragnarok*, I was able to get that design approved by [Director] Taika Waititi and get the direction he wanted. It was a reverse-engineered design, so it was very interesting.

Reverse-engineered?

PARK: He wanted us to design a very rugged Thor; he called it the "Road-Worn Thor." Basically, after *Age of Ultron*, Thor's been on his own adventure for about two years, searching for the being who is seeking out these Infinity Stones. And for whatever reason, he chooses not to use his powers—he doesn't just strike his hammer on the ground to get clean and get his costume to look nice. Maybe he prefers to be gritty but due to him being a prince in the public Asgardian eye he usually has to clean himself up. Taika said he wanted him to be very rugged—his beard is thicker than usual, his hair is greasy and oily. I did a lot of takes on that, and eventually we found his look.



WEN



TOP DUDMAN ▲ SIZE ▲



From there, he eventually cleans himself up in Norway when he strikes his hammer on the ground. How do you take that rugged, worn look that he has, clean it up and make it more Asgardian?

I brought back his signature discs and cape, gave him more traditional-looking gauntlets and boots, and of course groomed him up a bit. This new costume was actually made, but during that process they realized that they actually liked his Road-Worn look a lot. So they decided to keep that more rugged base costume (while adding the two discs and traditional cape) to be used throughout the whole movie.

What was it like coming up with Thor's gladiator look?

PARK: That was quite an adventure in itself. Trying to

come up with that look was very challenging because Taika decided early on in the film's development that Jack Kirby's designs would be fully embraced. He wanted to go full Jack Kirby; he wanted us to really go crazy with the looks. Sakaar is a wormhole world where random objects fall out of the sky from all over the universe, so he wanted the costume to be a bunch of disparate pieces put together that he just finds in the armory, and that would be his look.

What were some of the driving forces when designing Thor for this film?

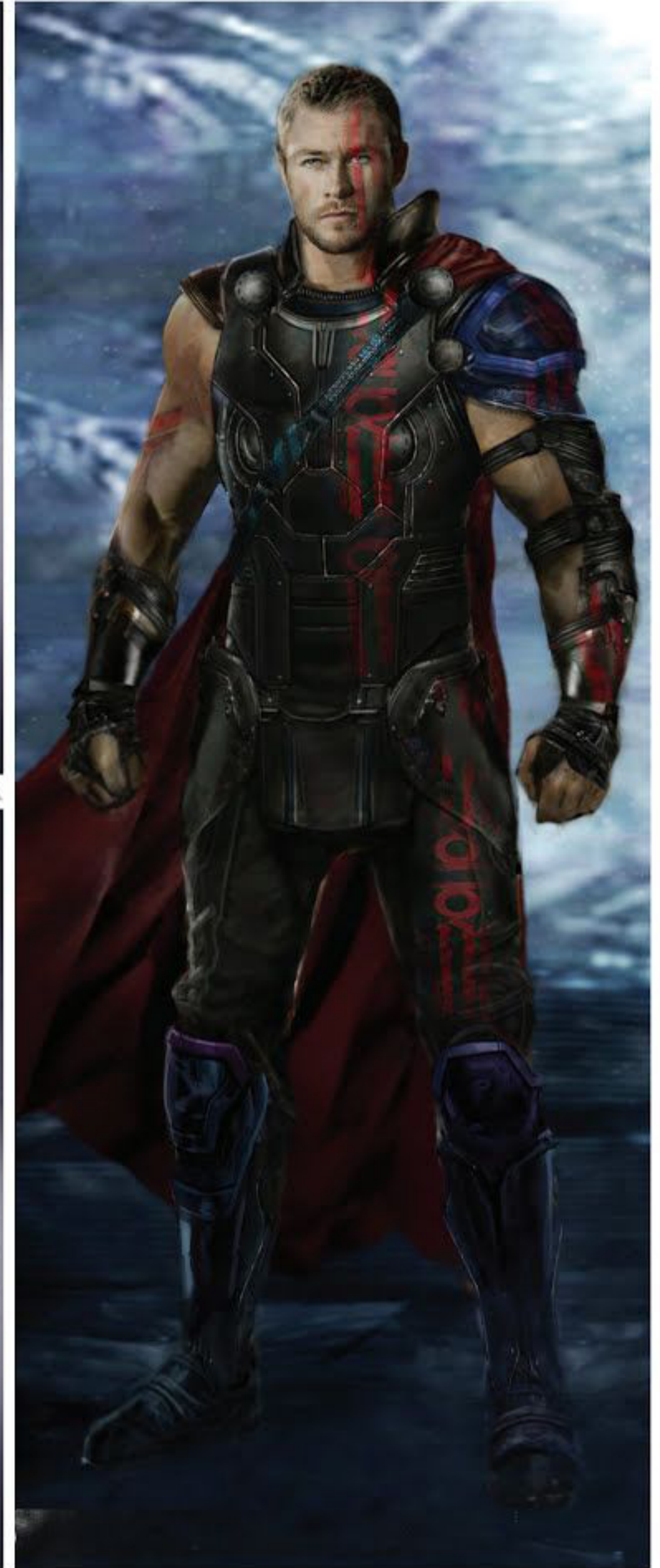
PARK: Every design we do is essentially all about how cool can we make a character, but Taika is very quirky, very different. He wanted us to go wild with our designs. He told us he didn't want us to do the traditional Marvel design. [Laughs.] He was pushing us to the point where we were quite uncomfortable.



PARK ▲



PARK ▲





▲ FRANCISCO

▲ PARK ▲ TOP FRANCISCO

▲ PARK





Jan 18, 2016



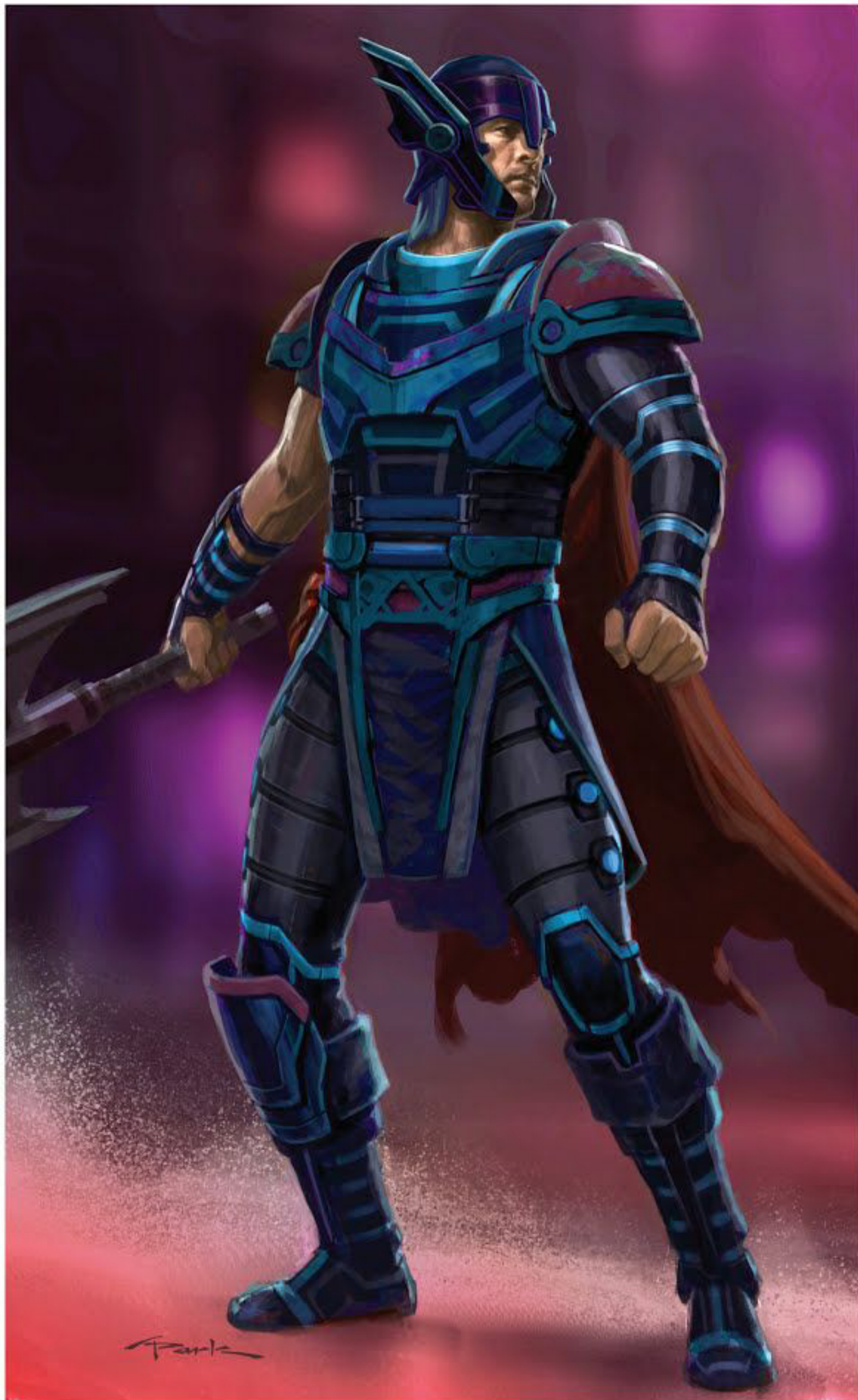
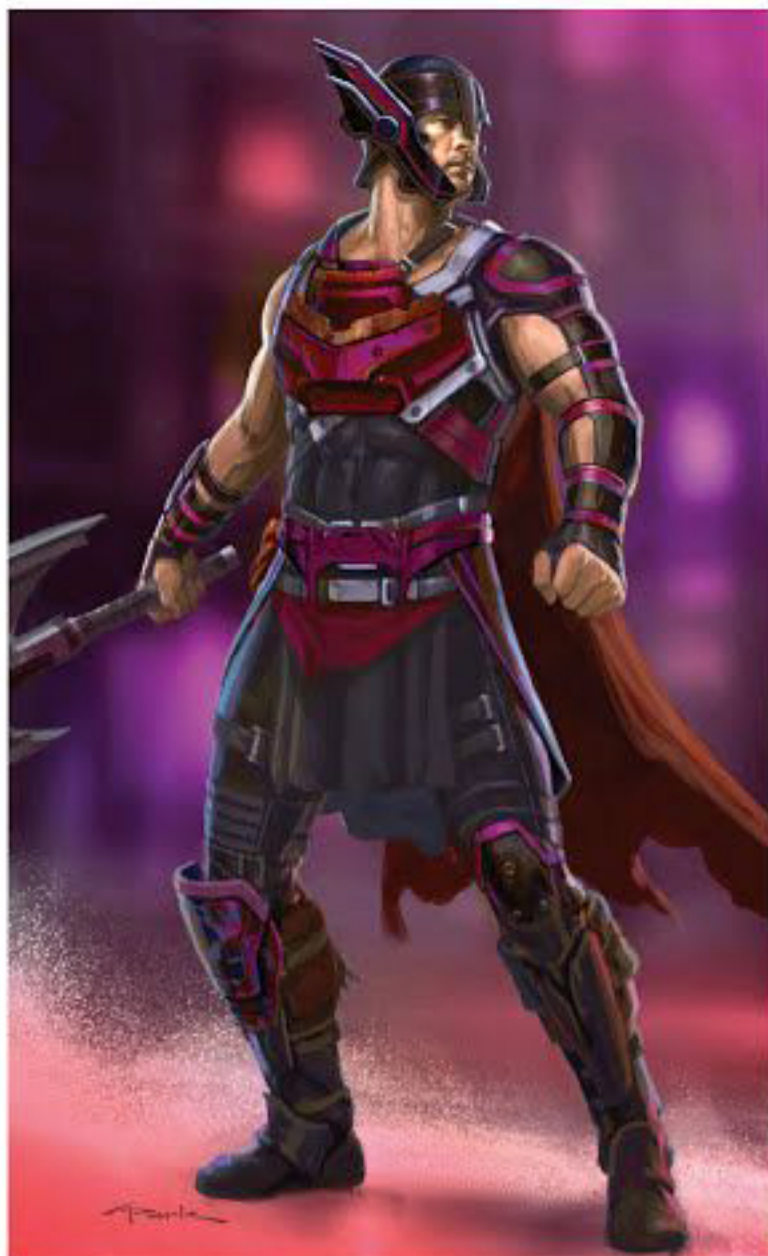
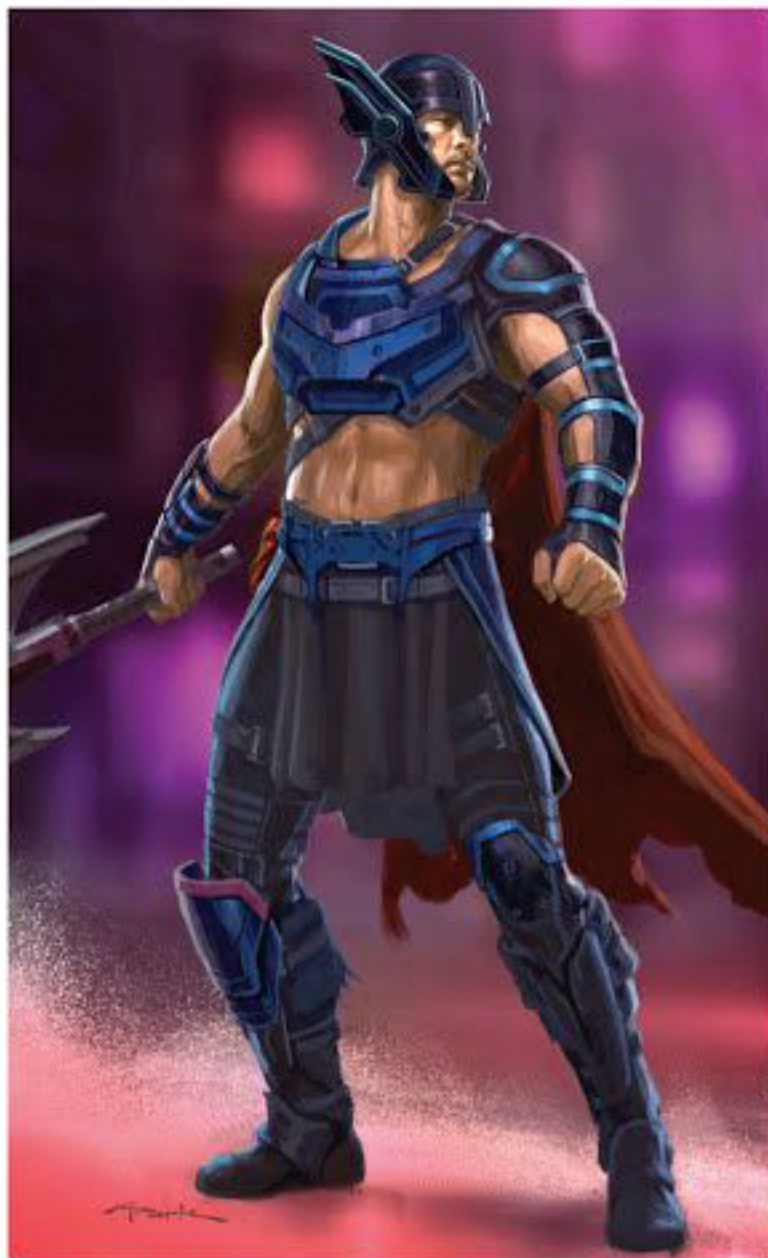
I've been working here for years and you get to know some of the sensibilities of the producers here, and even I was feeling like, "I'm not sure. I don't think they'll like this." But I appreciated that Taika wanted us to go there. He wanted us to go to the ridiculous, and go too far. Most directors won't push you to that point. They obviously want to stay in the zone of "This could work." So we did that, but they didn't like that, really. So it ended up being just his Road-Worn look with some pieces added on that were done by the costume designer, Mayes C. Rubeo, and costume illustrator, Mariano Diaz.

Where did the idea for his gladiator helmet come from?

PARK: Taika wanted a helmet that doesn't look anything like his classic Thor look when he first puts it on, but then when you take the ears and flip them up, all of a sudden you get that same silhouette. So it feels like Thor's helmet, even though it's not his. It shouldn't be an Asgardian helmet, but it makes you feel like it's classic. It was really fun to come up with that.

What's the best part about designing Thor?

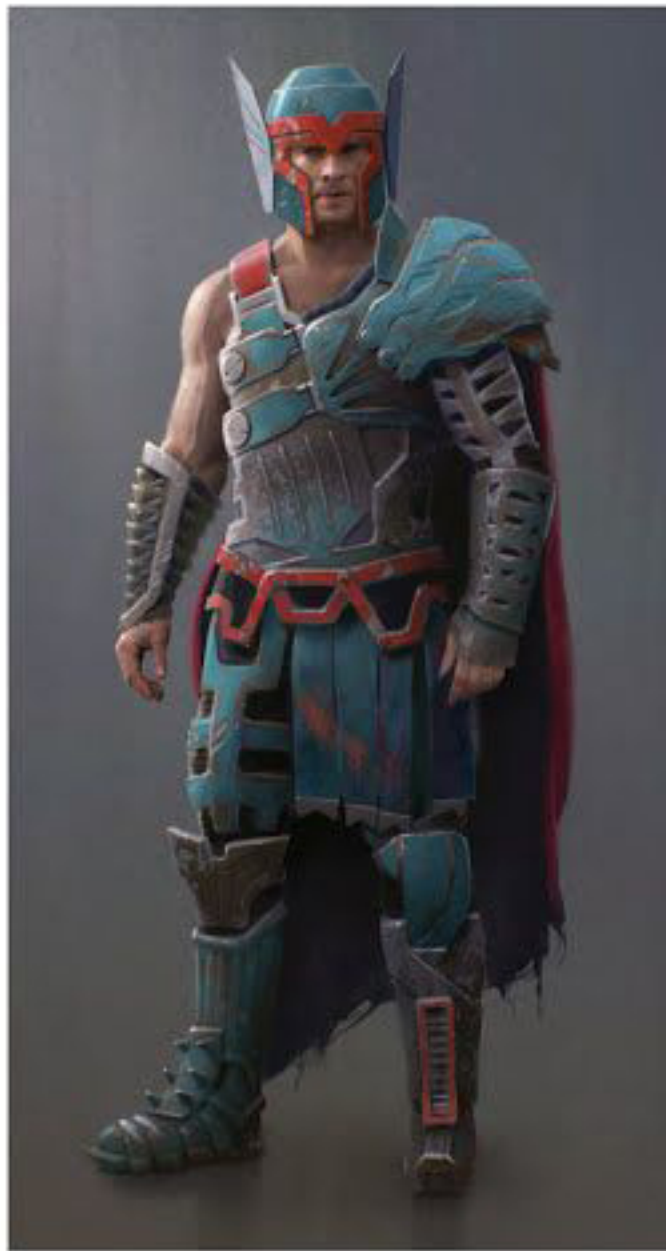
PARK: I especially like designing characters that are more comic-book-y. By that I mean characters who wear costumes that are bold—almost goofy, even—and that make a statement. They're not trying to blend in—rather, they stand out as icons. Thor definitely fits this category. He is a god, after all. On *Thor: Ragnarok*, I really got to explore taking him in a different direction from his previous looks. Taika wanted to shake things up and bring a new vitality to the character. I was able to explore an even grittier look in his Road-Worn design, and then a completely new look with his gladiatorial Sakaar costume with his helmet and all. Plus, it's always fun painting capes. ■





ART FROM *THOR* #300 BY KEITH POLLARD, GENE DAY & CARL GAFFORD ▲





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▲ BRICLOT

▲ FRANCISCO
▲ TOP FUENTEBELLA ORTIZ ▶



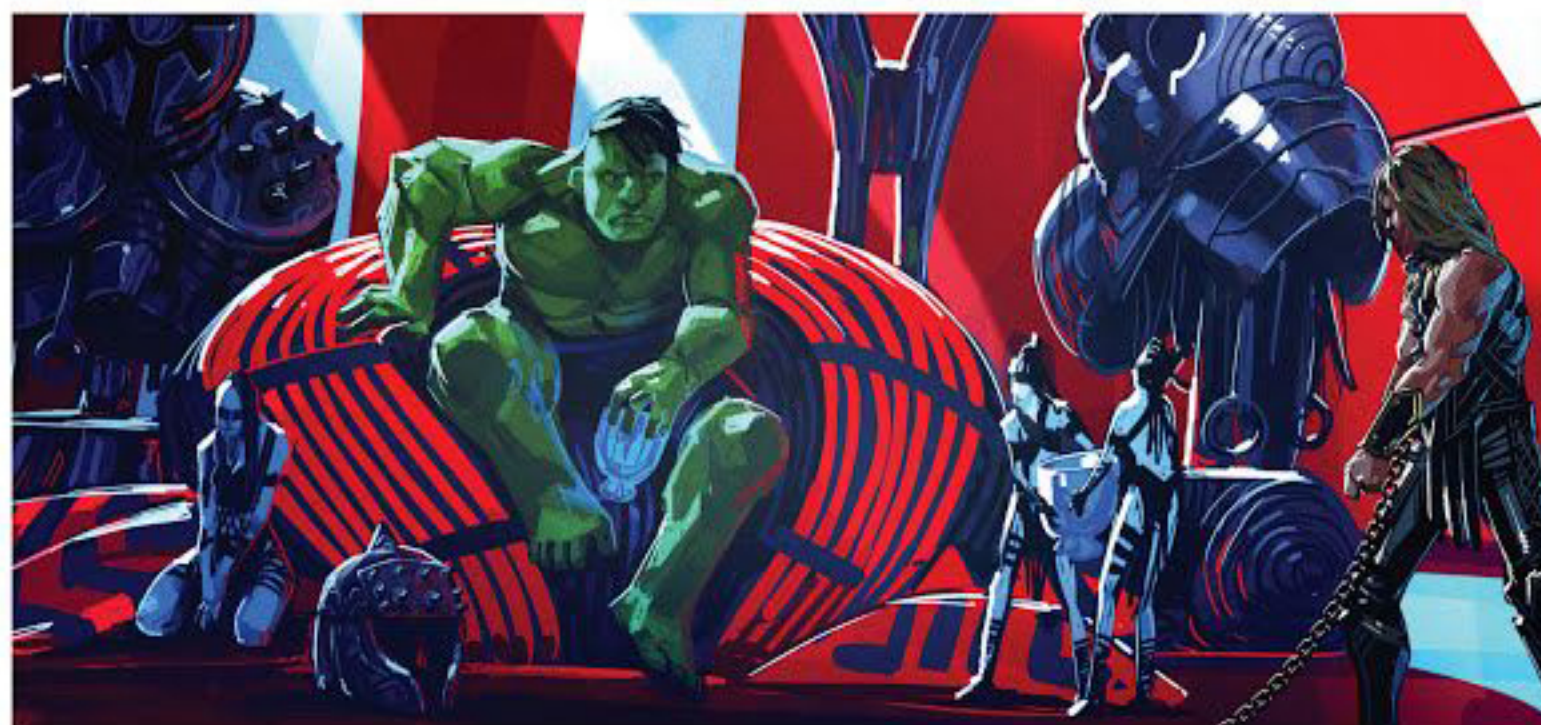
ANTHONY FRANCISCO
2016





HULK

BRUCE BANNER



As Dr. Jekyll is to Mr. Hyde, Dr. Bruce Banner is to the Hulk—two sides of the same man, continually at odds and always fighting for control. While it may have been true in the past that the green giant appears when Bruce gets angry, that may not be the case anymore. Banner theorized in *Thor: Ragnarok* that if he turned into the Hulk one more time, he would remain in that form forever. During the film's climax, he chose to make the ultimate sacrifice, transforming back into the Hulk to save Asgard from certain doom—and leaving audiences guessing whether they would ever see the good doctor again.

Taking the design lead for both alter egos is head of Marvel's Visual Development team, Ryan Meinerding. In speaking with Meinerding, I was able to learn how Bruce Banner and the Hulk affect each other's design, the challenges in designing the Hulk, what elements from the *Planet Hulk* comic inspired his gladiator look in *Thor: Ragnarok*, and how the Hulk almost had long hair.

wearing—so that when he transforms into the Hulk, how are you going to rip and destroy them for the Hulk look? I also think a lot of the decisions made about hairstyles have a lot to do about that contrast between Bruce Banner and the Hulk.

What do you find challenging when designing the Hulk?

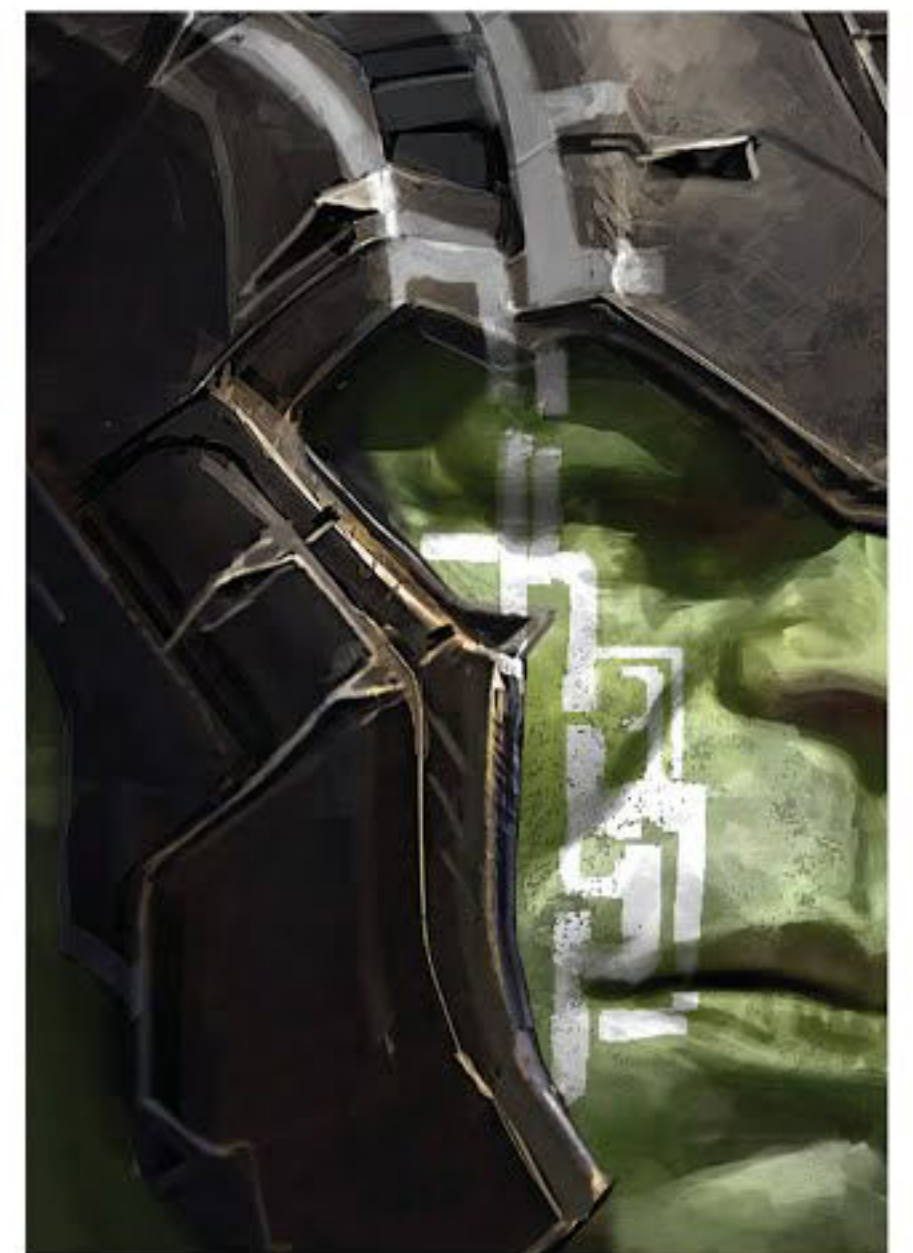
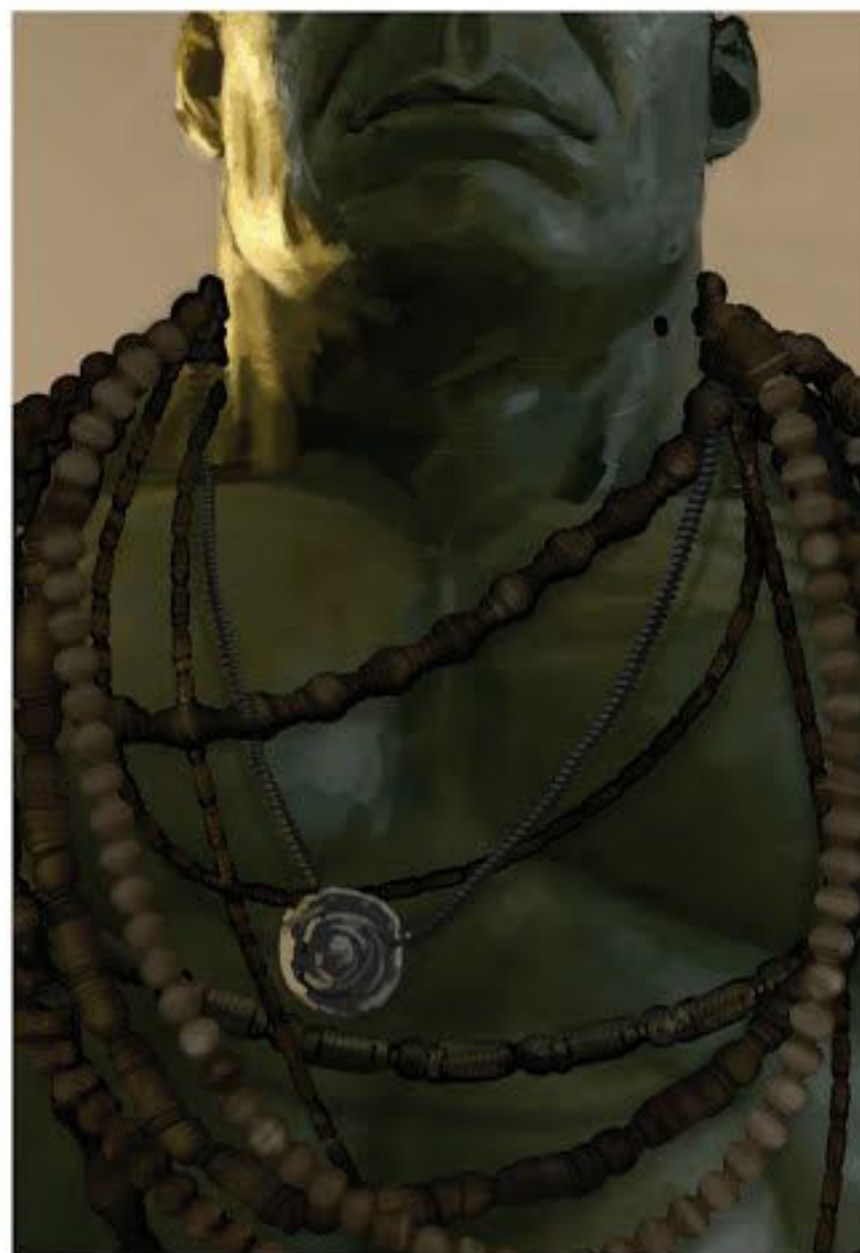
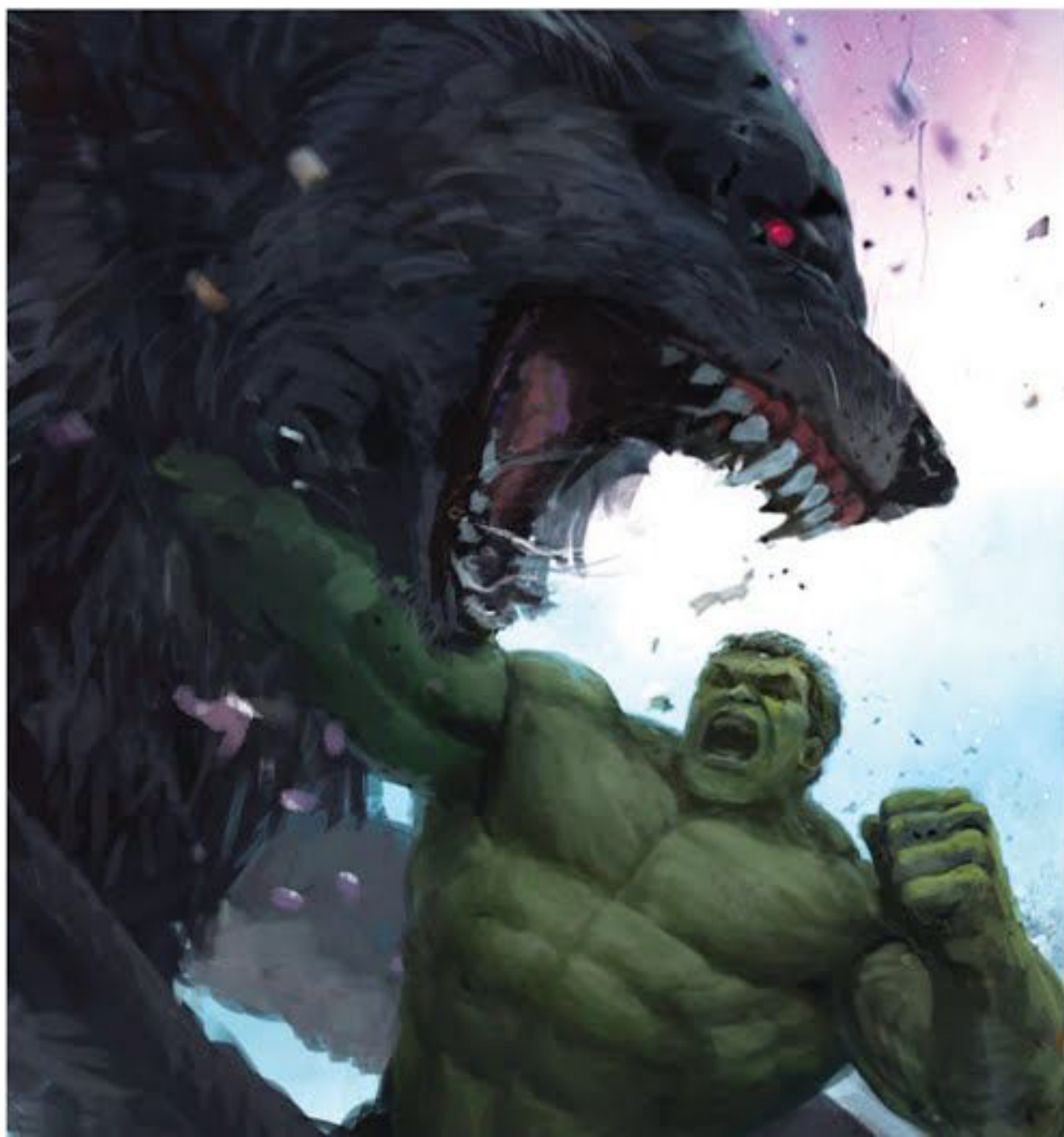
MEINERDING: The Hulk is a two-pronged problem, generally—trying to figure out what his face is going to look like, what his body proportions are going to be, and then on top of that, what he's going to be wearing. When it's just whatever ripped pants that Bruce Banner is wearing, it's a bit simpler. Age of *Ultron* was a little bit challenging just because they wanted Bruce to have some kind of stretchy pants that he could wear, but also that the Hulk wouldn't look silly in. And basically, just trying to find something that each of them could look reasonably good in was a little bit of a challenge.

How has his personal journey in the films affected the character's design?

MEINERDING: The Hulk's journey through the movies has been one of him being considered a monster. When becoming a bit more in control in Age of *Ultron*, he realizes that he will never fit in as the monster that he is, and that

Technically there are two parts to the Hulk: the Hulk and Bruce Banner. How does each side affect the design work of the other half?

MEINERDING: Oddly enough, it really boils down to what clothes Bruce is





ROAD TO AVENGERS: INFINITY WAR





realization is the thing that leads him to leave Earth. Then, he shows up on Sakaar and essentially abandons Earth, just trying to be the hero on that planet that he always thought he should be, adopting all of the trappings of a champion gladiator, which is really cool.

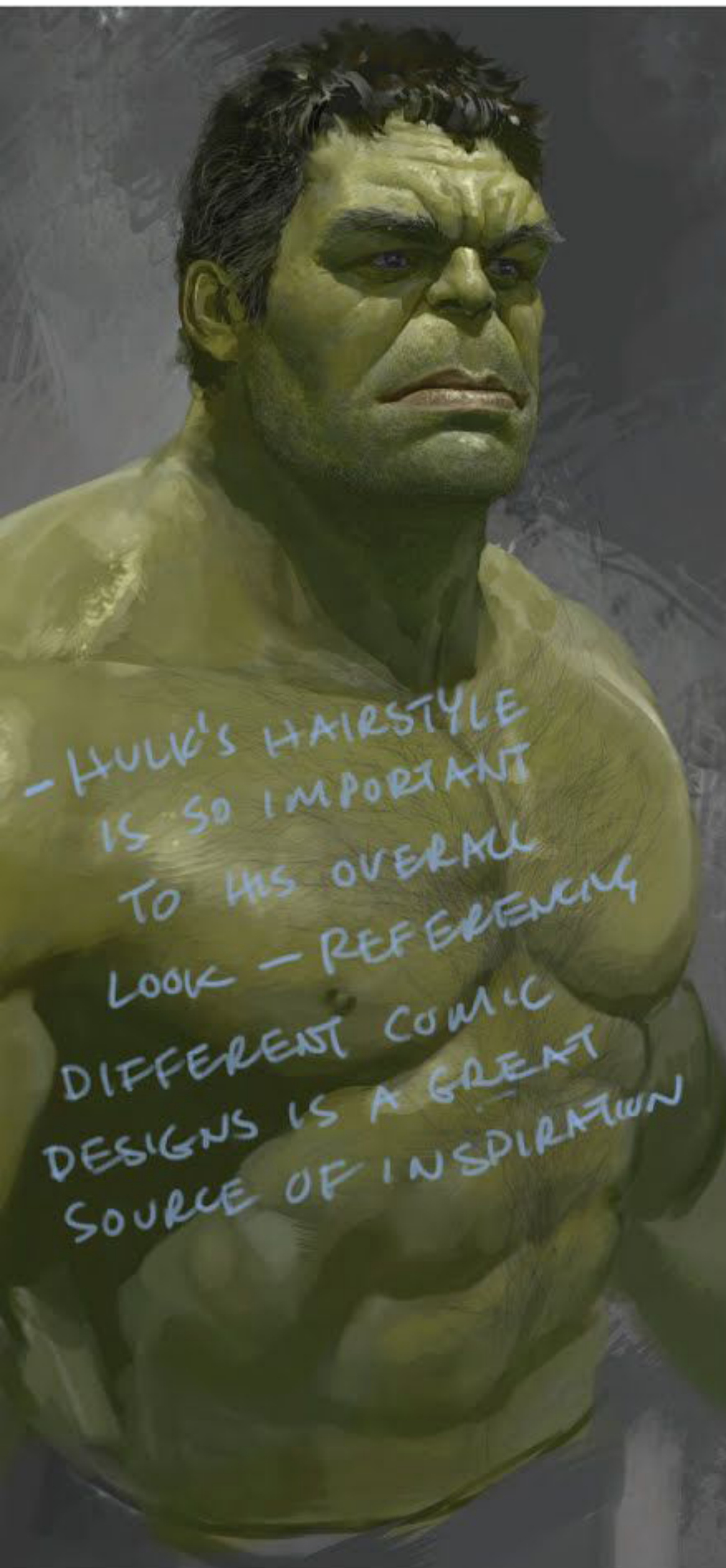
In some ways, do you think there was a chance to let loose a little bit more since you were dealing with the otherworldly elements of Sakaar instead of his traditional look?

MEINERDING: Yes and no. I think the gladiator Hulk look from *Planet Hulk* is one from the comics that is very specific in some ways and more general in others. The idea of putting gladiator armor on the Hulk is always going to be inherently cool. You kind of can't go wrong, unless you go really wrong. So the

idea of trying to find something that fits within the MCU, fits within Sakaar and also makes him look like a badass was a nice challenge.

How did the comic-book Planet Hulk influence your design for gladiator Hulk?

MEINERDING: The look in the comics feels a bit more traditional, sort of Roman gladiator gear. I began trying to find an alien look for it at a time when Sakaar hadn't really been designed yet. I was trying to figure out shapes and things that would help make it feel kind of like the Planet Hulk look, but also slightly sci-fi and tech-based. And I always liked the color palette of the comic-book look. It definitely has more of a rusty-brown look, and the idea of having the Hulk in armor with purple and blue accents was very interesting to explore.



Does Mark Ruffalo's facial structure influence the design of the Hulk?

MEINERDING: Mark is always a component of it. With any digital character based on an actor, most visual effects supervisors want to keep enough similarities in the facial features so the motion capture information can translate fairly smoothly between the actor and the digital character. There is always going to be a large crossover between those kinds of characters.

You did a bunch of concepts of different hair and beard lengths. What's the story behind those?

MEINERDING: At the time, the story suggested that the Hulk had been on Sakaar for two years. I was trying to find ways of telling that story. It felt like it could have been a bit of a Robinson Crusoe, or "Rip Van Winkle"—that sort of idea that Banner is no longer in charge, and the Hulk had a chance to be scruffier and sort of more wild—and I wanted to do variations just to see if anyone was interested in pursuing that. Ultimately, with the gladiator idea, it's sort of his profession. He's on top of his game and took being the champion very seriously, and therefore having a more close-cropped haircut made sense. ■



▲ ROSS



◀▲ MEINERDING



MEINERDING



ROAD TO AVENGERS: INFINITY WAR





▲ TOP MEINERDING

FRANCISCO ▲▶



Anthony Francisco
A.T.C.











BLACK WIDOW

NATASHA ROMANOFF

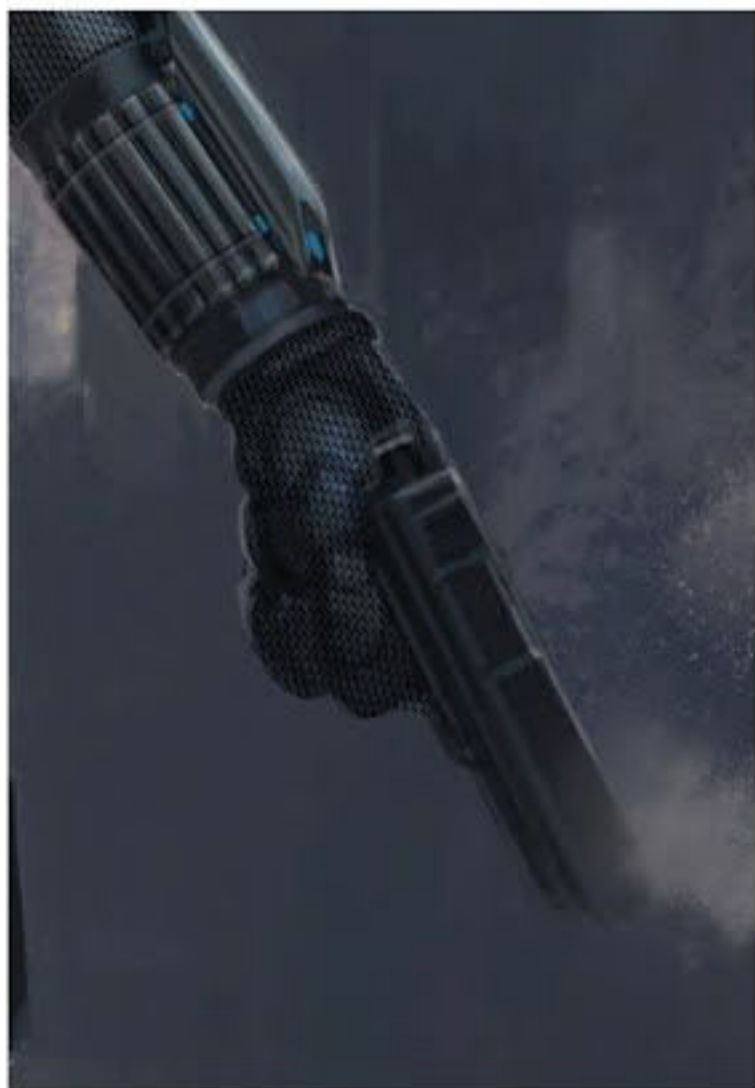
Natasha Romanoff—the Black Widow—is as deadly as the spider from which she takes her name. First appearing in her iconic outfit in 2010's *Iron Man 2*, the former Russian spy served as an agent of S.H.I.E.L.D. until the agency's untimely demise at the end of *Captain America: The Winter Soldier*. She was also an integral part of the Avengers before the events of *Captain America: Civil War* dissolved the team and left her whereabouts unknown.

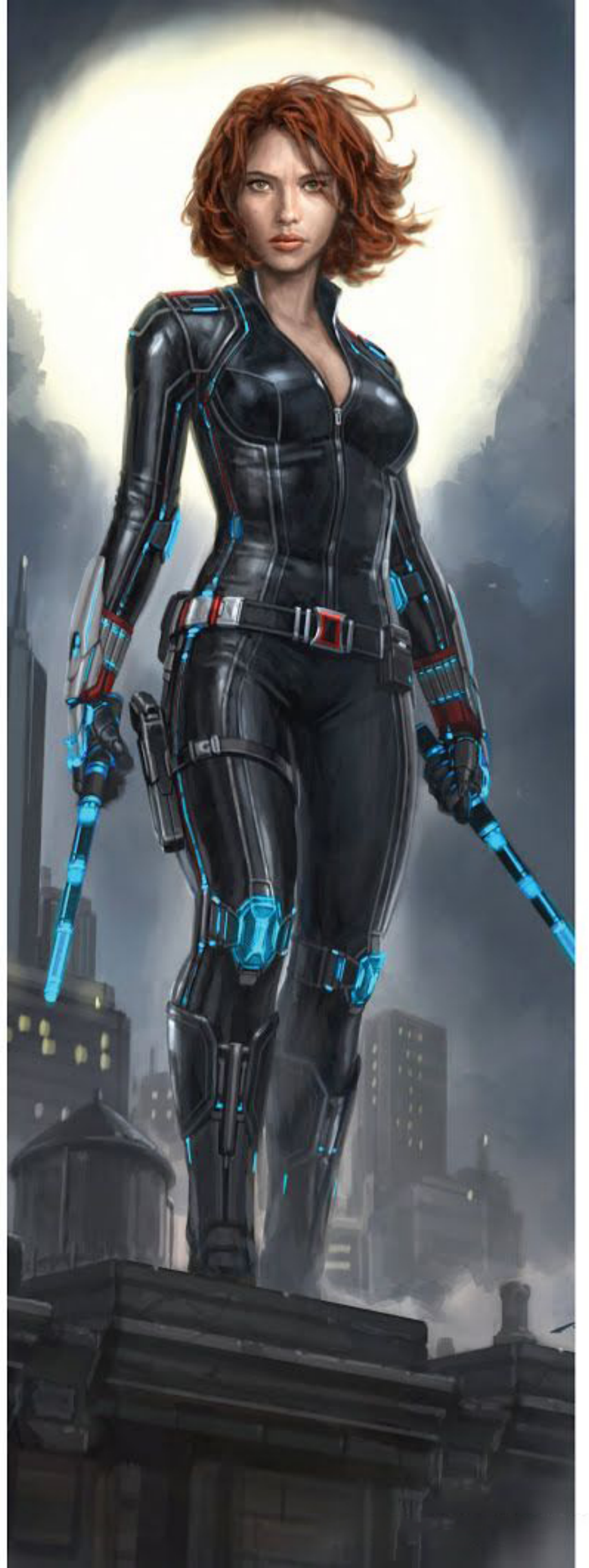
Visual Development Supervisor Andy Park has handled all of Black Widow's conceptualizations since Marvel's *The Avengers*. We discussed how her designs have progressed, his favorite elements, and the surprising challenges faced when creating a new look for Black Widow.

How has Black Widow's design progressed from when you first worked on her until now?

PARK: Well, she's an interesting character because it's one of the designs that, at least the concept of it, has remained relatively the same. Essentially, it's a tactical, utilitarian soldier look. I think we've always tried to maintain a reality to her look so there's a lot of tactical buckles, belts, holster straps, or leg straps. And then of course the main tech feature is always her gauntlets. Depending on the director, there is always a slightly different take to her character.

For Marvel's *The Avengers*, Joss [Whedon] wanted to steer away from it being a catsuit. We didn't want to go the spandex, comic-book route with cleavage and everything. She uses her wits and abilities to get out of any situation, but not necessarily her sexuality. So in Marvel's *The Avengers*, we wanted her to have more of that utilitarian look, because she's an agent of S.H.I.E.L.D. Her hair also became shorter and more







practical. For her next appearance, in *Captain America: The Winter Soldier*, the Russo brothers wanted her a lot more grounded, a little less comic-book-y. They wanted to go a little bit simpler with the materials and a little sleeker as well, even down to the hairstyle. When Joss came back for *Avengers: Age of Ultron*, Widow returned to a style more reminiscent of the first Avengers film. After that was her appearance in *Captain America: Civil War*, so back to the Russo brothers. And again, it went back to being a little simpler. We got rid of the energy coursing throughout her suit, and her overall costume just felt very dark. So her character design was going back and forth a lot.

That energy coursing through her Avengers: Age of Ultron suit was a fun addition. Can you explain how that came about and how it works?

PARK: It was an idea that Joss had for the first Avengers film, but it wasn't really featured. She's always had her Widow stings—that sort of Taser-like energy that comes from her gauntlets. It's taking that energy already coursing throughout and giving her an extra boost at certain hit-points—like her elbows, knees, and fists—so that whenever she made contact at those points, energy would surge and give her an extra boost of power. In *Age of Ultron*, you can actually see that energy coursing through the suit. It was a little bit more of a futuristic, high-tech Stark look.

What are your favorite design elements?

PARK ■

PARK: My favorite elements when designing Widow is always the simplicity of her costume—her sleek, black suit, and the accents on her belt with her Widow logo with the red accent. But probably the best features are her gauntlets.

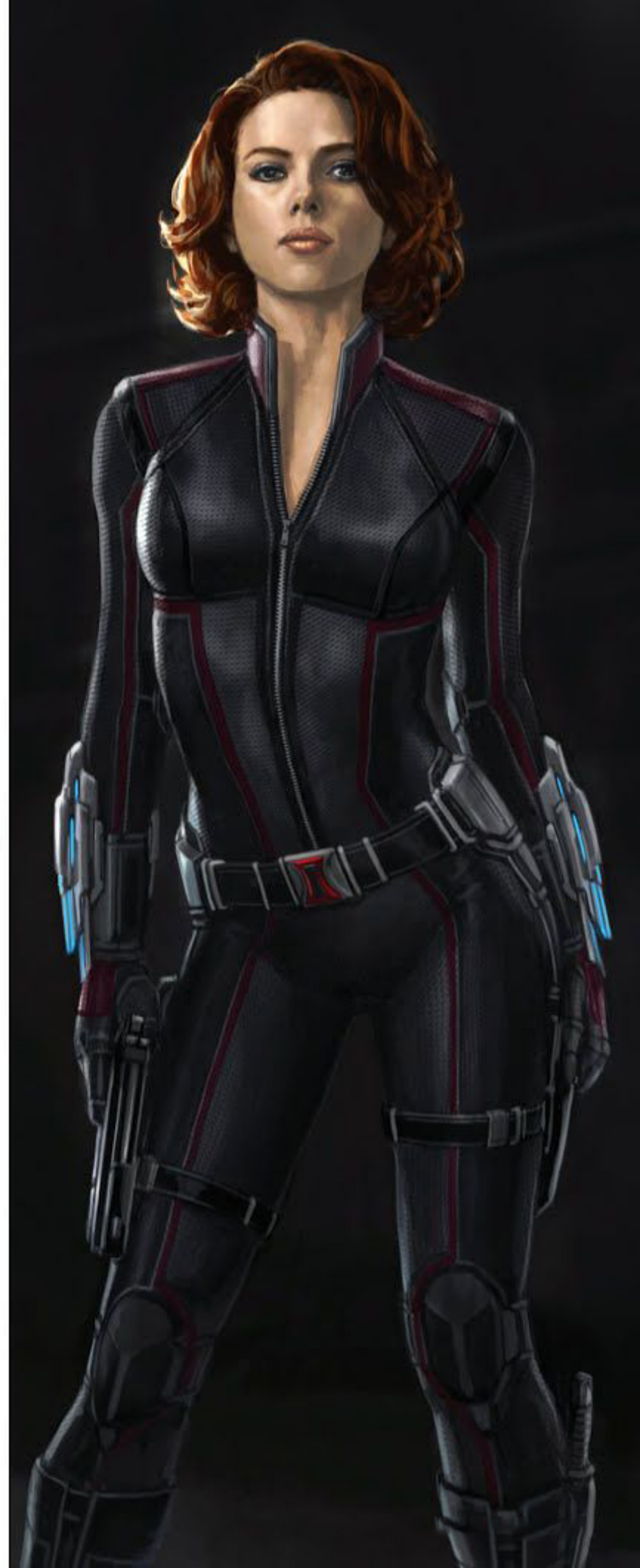
Does Scarlett Johansson influence how you design her character?

PARK: Yes. Most definitely. Every single time I'm doing a Widow design, I'm painting Scarlett, so I'm keeping in mind her body type, her face, her hair, and looks that most flatter her proportions.

What challenges do you face?

PARK: I think designing Widow is a little different than other characters because of the strict consistency of her look. A lot of the challenge is playing with materials and figuring out how to play with the design lines and shapes within the costume to try to give her a different feel within her overall black-costume silhouette. It's the subtle challenge of playing with those main elements.

Also, there's a challenge in creating a suit that is very reminiscent of the comics, that is very form-fitting, but that gives off enough information that makes it somewhat believable—such as knee pads and elbow pads—while gearing her up with straps, but not overdoing it. She's not a super-being. She is a human fighting alongside gods. Those are all things you have to think about when creating a character like Black Widow. ■









ROAD TO AVENGERS: INFINITY WAR



PREVIOUS **PARK** 



SCARLET WITCH

WANDA MAXIMOFF

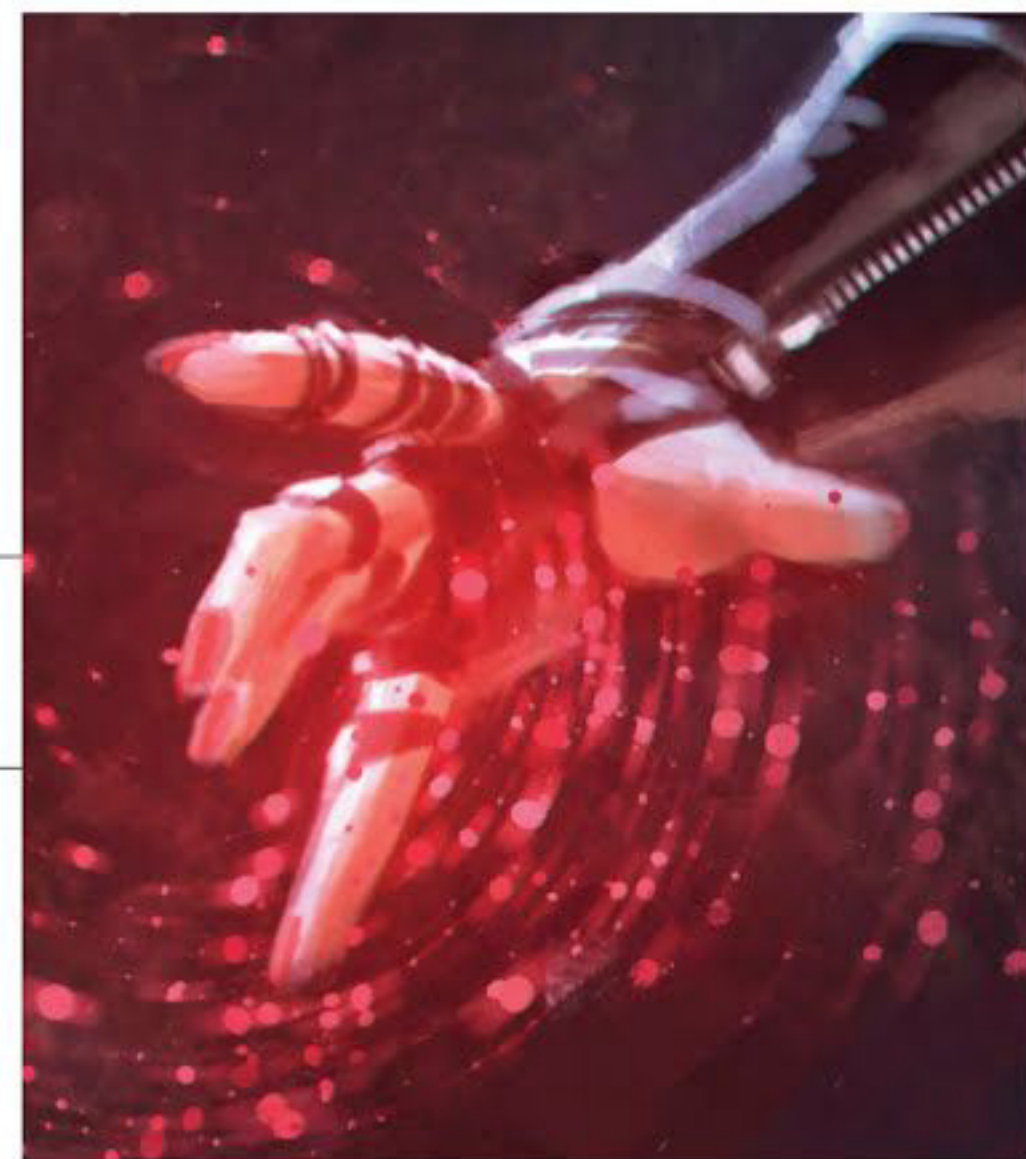
After the destruction of her homeland of Sokovia and the death of her twin brother, Pietro, Wanda Maximoff felt lost. She eventually found a new sense of purpose among the Avengers. As a member of the team, she was able to put her newly acquired powers, including telekinesis and the ability to warp reality, to good use.

Visual Development Supervisor Andy Park has done the initial concept designs for all her onscreen appearances thus far. Park spoke about creating her look, how he depicts her powers, and whether we'll

ever see her famous headpiece from the comics on the big screen.

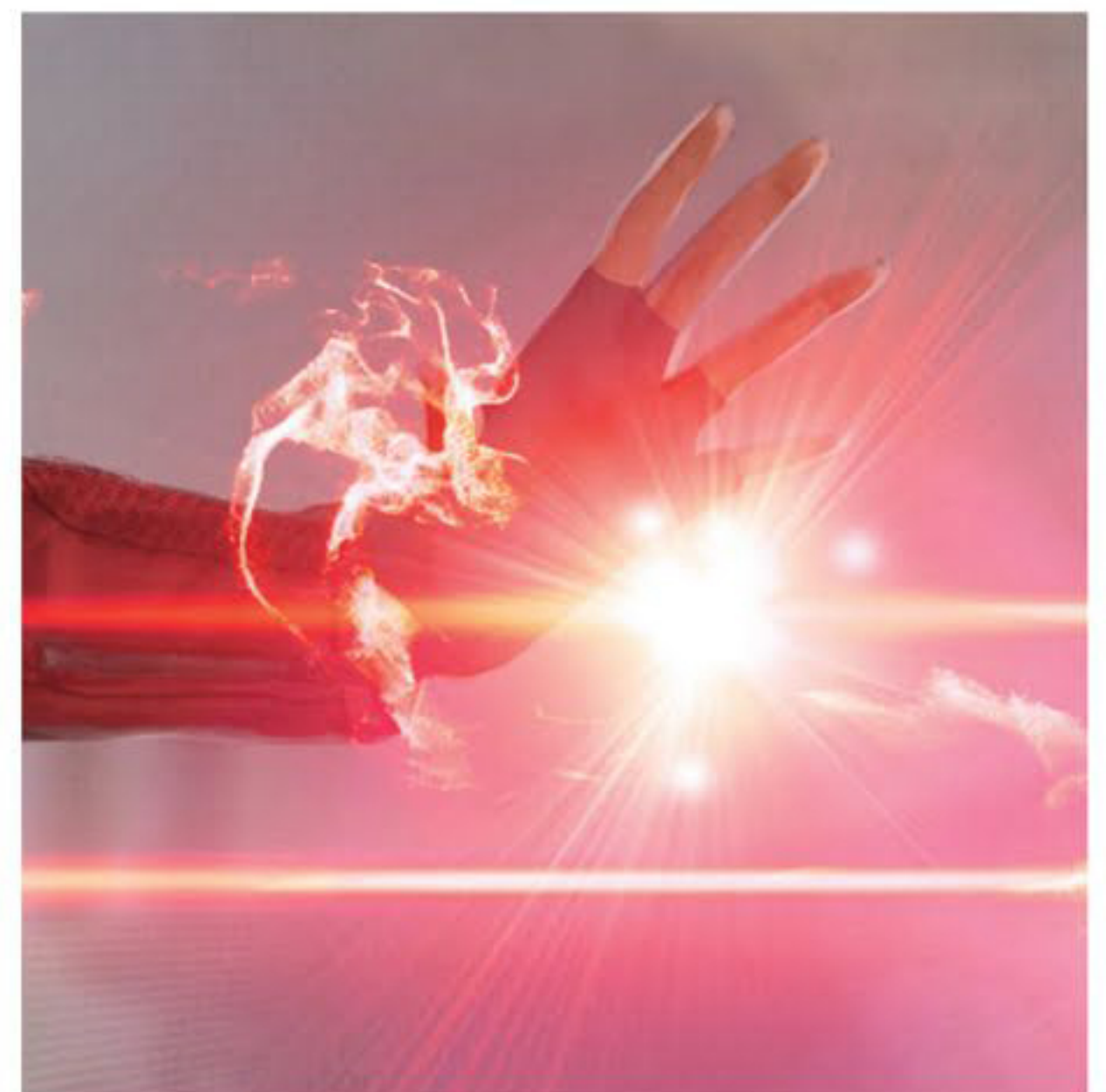
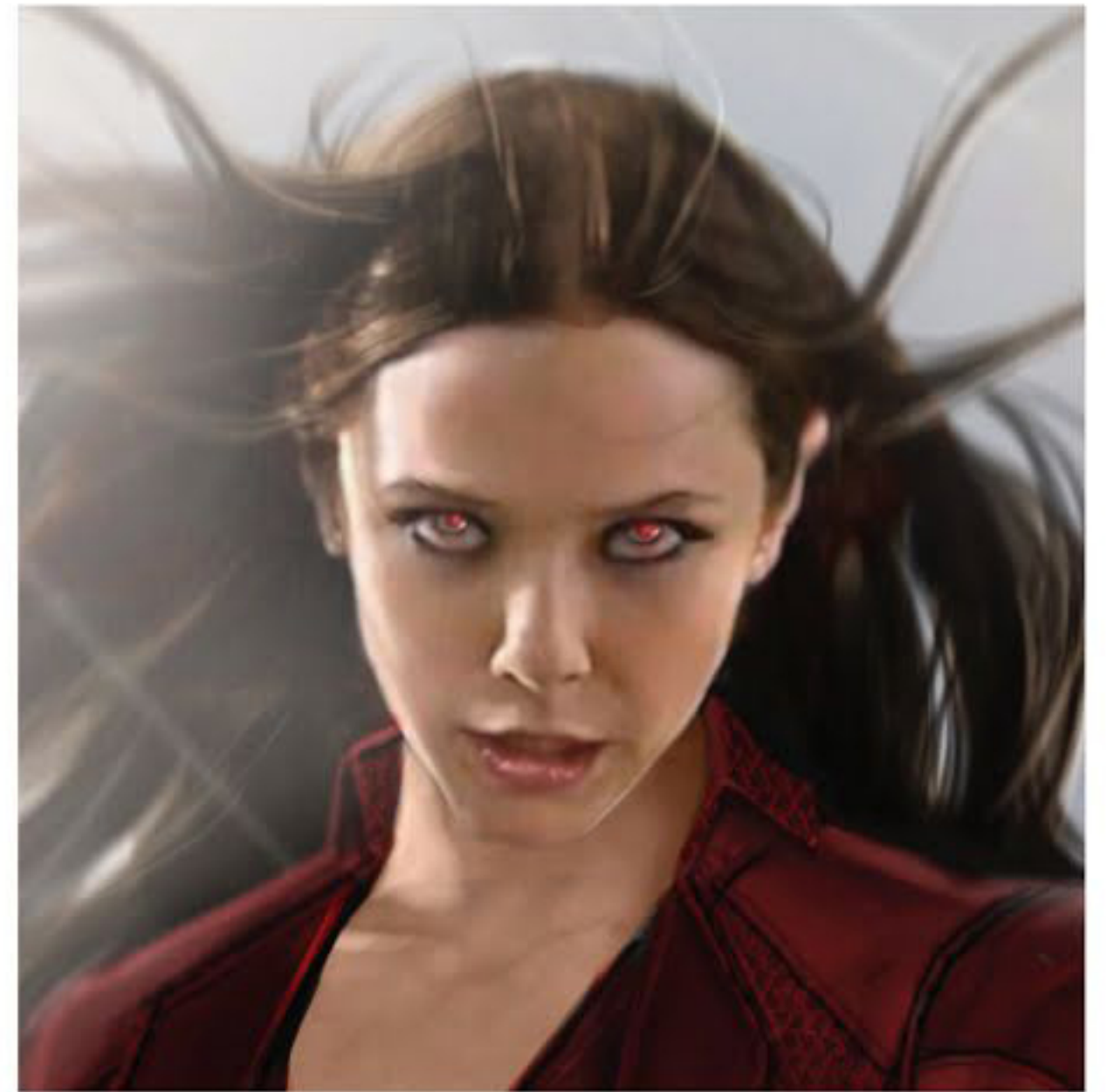
At the beginning, she wasn't a super hero yet—she was just Wanda Maximoff from Sokovia. With that in mind, how did you design the character to hint at her potential future?

PARK: Scarlet Witch was an interesting challenge





▲ DUDMAN



▲ CORDELLA





because with the story that [Avengers: Age of Ultron Director] Joss [Whedon] created, her initial look wasn't a costumed figure. She's not a super hero—she's just a Sokovian civilian. That was kind of the challenge: coming up with a look that is reminiscent of her classic look so that when fans see her, they can say, "Oh, that's Scarlet Witch." But it can't be a costume—it had to look like real clothes that you can buy. We did a lot of different real-world clothing designs to kind of come up with a look. Should she have a black jacket with red interior, with a red skirt, to kind of hearken back to her red-costume look in the comics? Or should the jacket be red? I played with lots of different patterns in the skirt and her shirt, and different jewelry. So that

was a different challenge than most of the comic-book characters we get to design, because it was based more on a real-world human look.

How did you go about depicting her powers?

PARK: I didn't do that much, because it didn't really fall on our plate to design the look of her powers. But certainly when I was painting her character designs, as well as when I was doing keyframes, I would just play with what I thought her powers could look like. I played with having some red effects around her hands. I had her eyes glowing red when her powers were turned

on. Whether that was a beginning influence to what the VFX department eventually ran with, I'm not sure, but that's the extent of what I was doing when it came to the powers.

Wanda does get a hero look eventually. What elements from the comics did you use to help create her design?

PARK: In the very beginning when I was doing designs of Scarlet Witch, it was even before we knew that she would be wearing civilian clothes throughout the film, so I did a couple takes where I just tried to give her more of a costume look. I did a few takes on Scarlet



Witch that were very costume-y and even did a version of her with her headpiece from her classic look from the comics. Soon after I did that, they told us that they wanted to go a bit more real-world, so I tried to find the halfway point of real-world and costume. Eventually I had to go full-on, going more just real-world human. It wasn't known until later that she would have a costume look at the end of the movie. That final shot in *Avengers: Age of Ultron* is how that one got revisited.

That headpiece is a big part of her costume in the comics. Any chance we'll ever see it on screen?

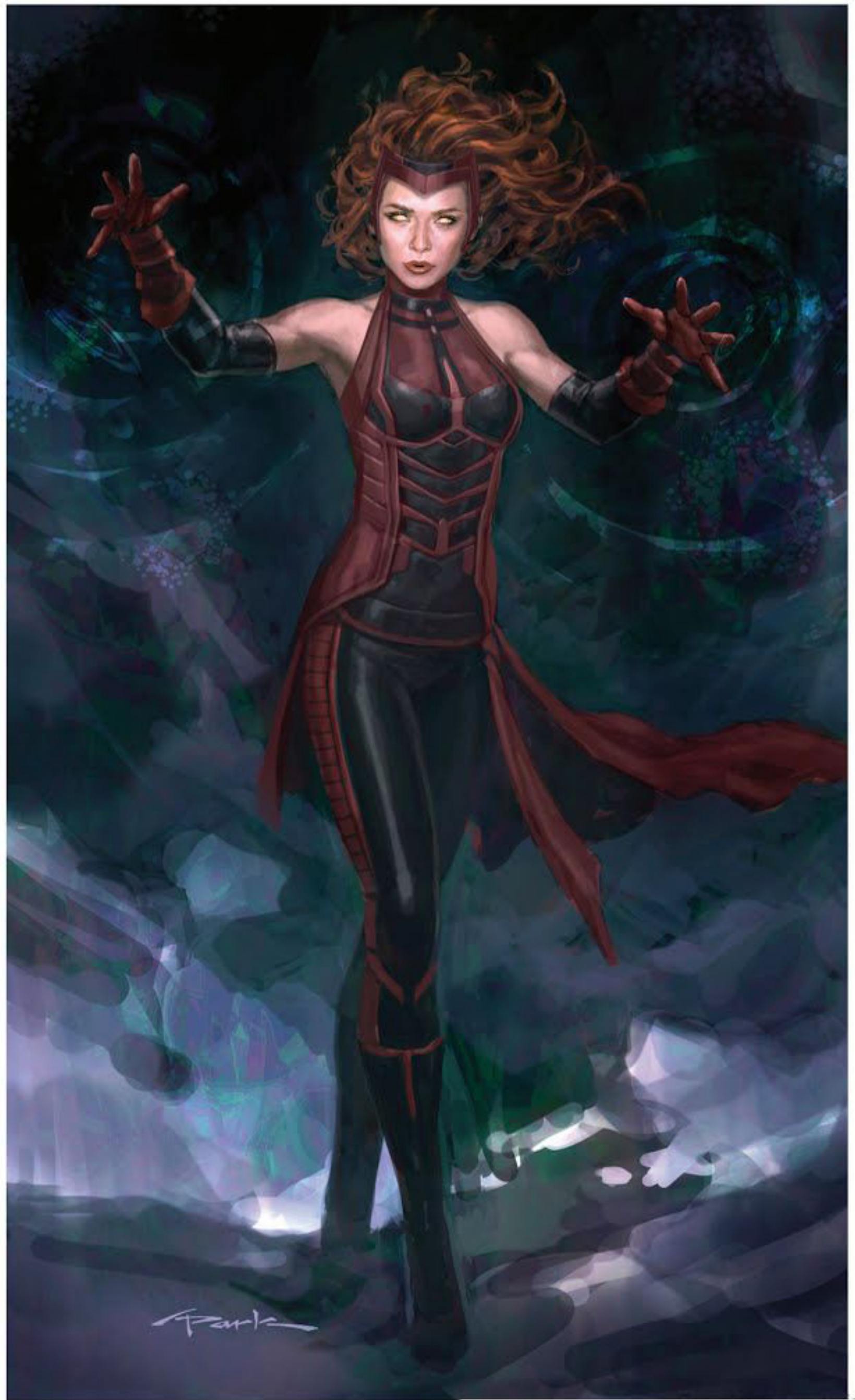
PARK: That's completely up to the director and the Marvel producers. I'll always attempt the comic-book look unless I think it's too ridiculous. On *Captain America: Civil War*, I just did one version where she was wearing, not the full head cowl, but a small, red headband just to kind of nod to that look. But you never know.

What parts of Wanda's design are you most proud of? What did you like about working on it?

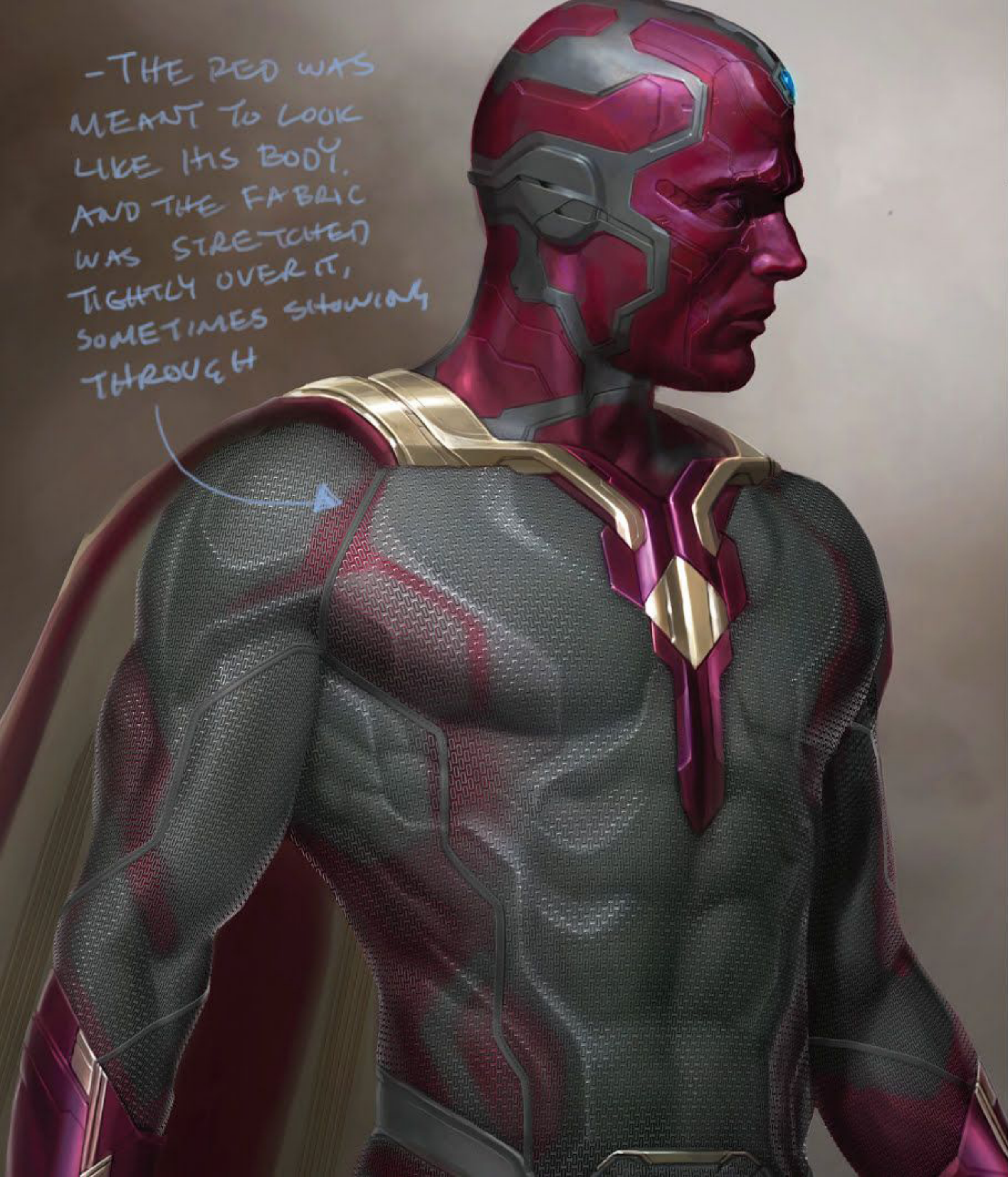
PARK: That's hard to answer. Scarlet Witch is a very beloved character by the fan base, so I had a lot of fun trying to explore how to design her. Whenever I design these things, I'm always thinking about the fan base—as well as, of course, the directors and the producers here such as [Marvel Studios President] Kevin Feige, [Co-President] Louis D'Esposito, and [Vice President of Physical Production] Victoria Alonso. But I'm a fan as well. You kind of know what they want to see: the comic book come to life. So I tried to explore that with her, while trying to meet the needs of the story, and the people here. Also, working with the costume designer, Judianna Makovsky, on *Civil War* to figure out the overall look of her costume and getting to meet Elizabeth Olsen—it's always fun to see the actor's excitement over them becoming a super hero. ■











-THE RED WAS
MEANT TO LOOK
LIKE HIS BODY.
AND THE FABRIC
WAS STRETCHED
TIGHTLY OVER IT,
SOMETIMES SHOWING
THROUGH

VISION

The only Avenger to have lifted Thor's hammer other than the God of Thunder himself, in the MCU, the android Vision made his first MCU appearance in *Avengers: Age of Ultron*. Created as a vessel for that film's titular villain, Vision gained sentience after Tony Stark uploaded his AI, JARVIS, into the shell before Ultron could take it over himself. An Infinity Stone fused with the AI and created a life-form with powers unique to this world. Still learning what it means to be alive, Vision finds consolation in conversing with Wanda Maximoff.

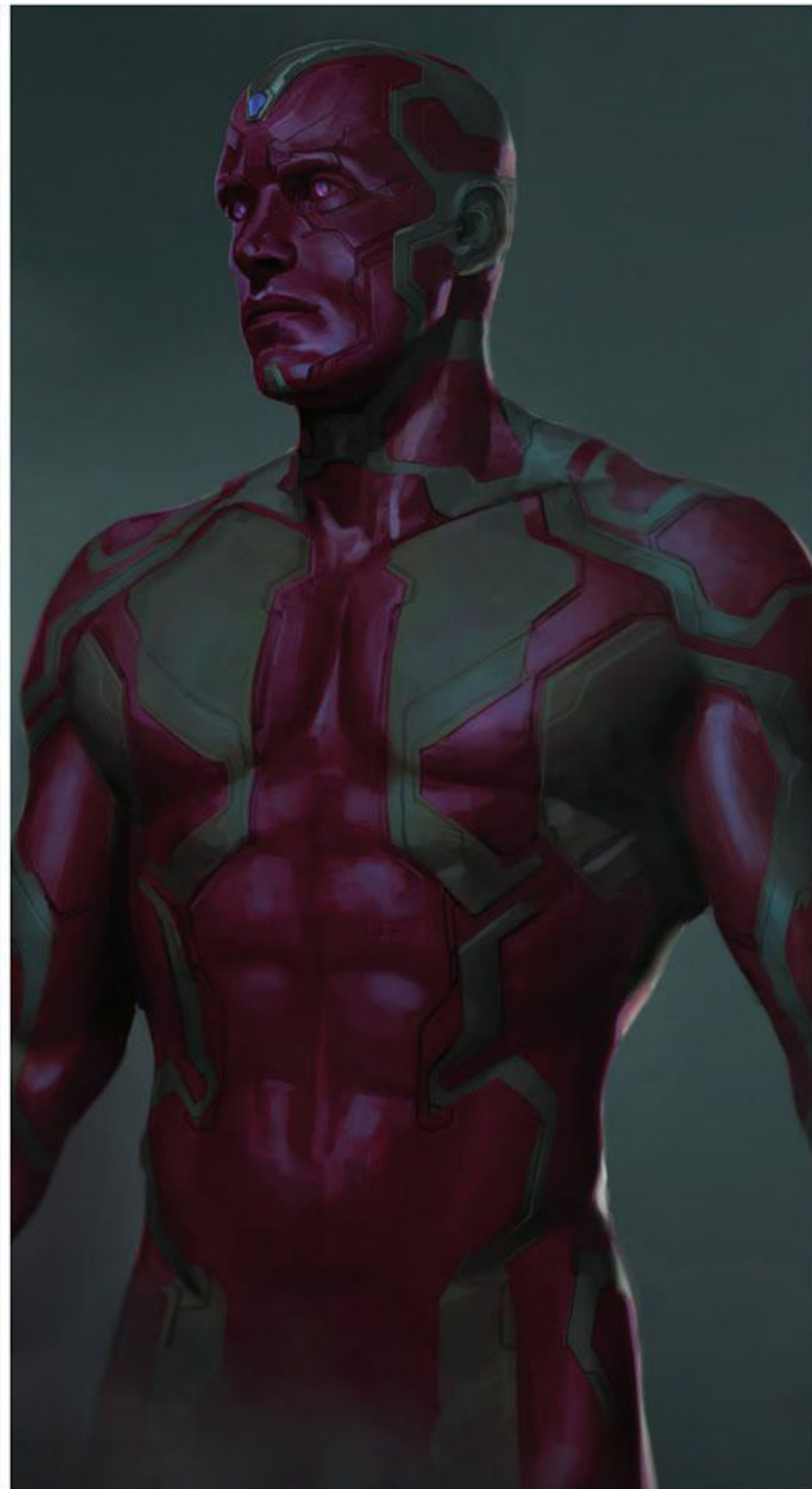
Designing the look for Vision was the head of Marvel Studios' Visual Development team, Ryan Meinerding. We chatted about the initial design process, Vision's place among the Avengers, and how circuit-board technology helped inspire his look.

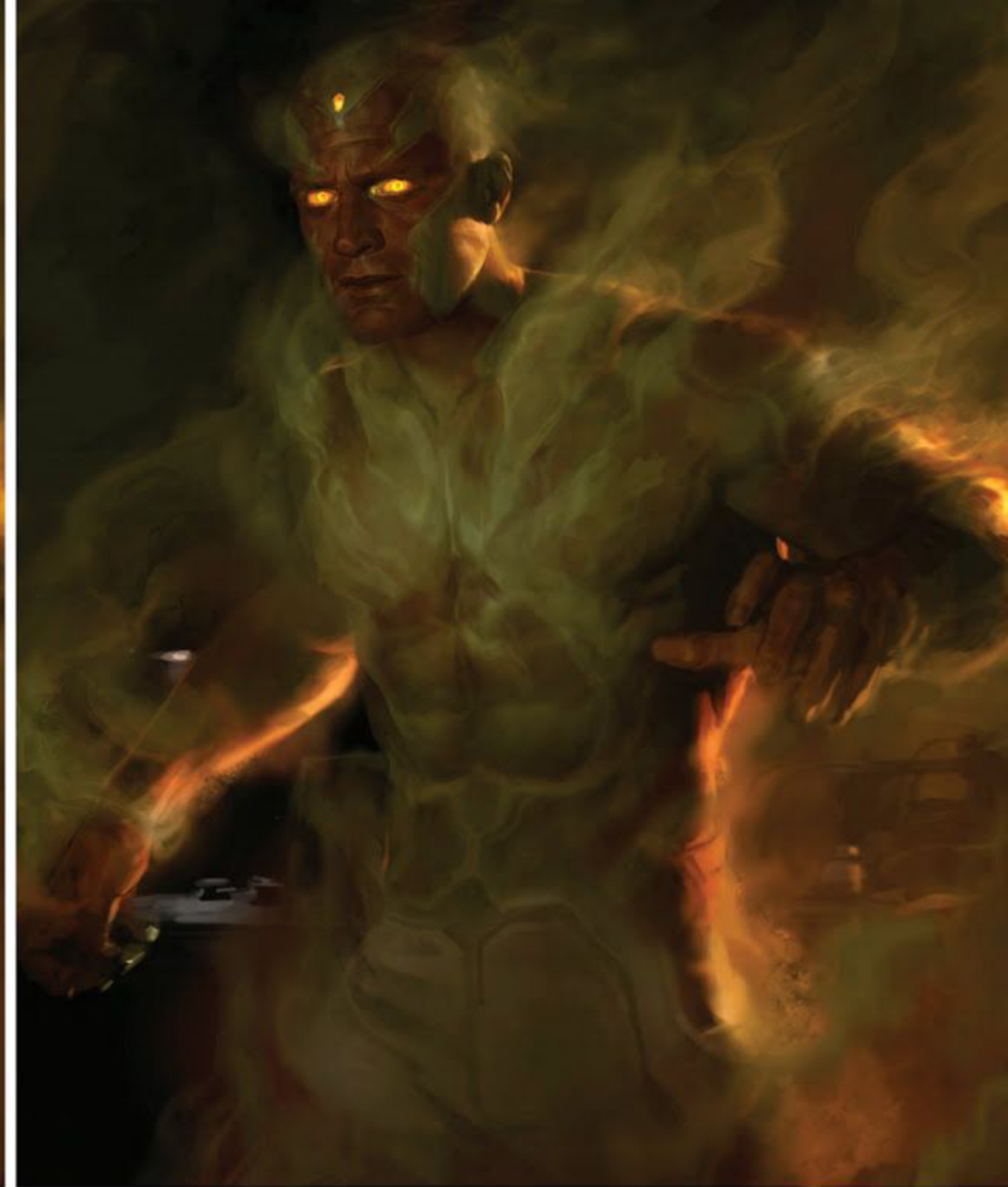
Vision is unique—a little more fantastical than human characters like Iron Man and Captain America. Where did you start when trying to integrate an android into the MCU?

MEINERDING: Over time, the MCU has gradually embraced very super-hero-looking characters, and Vision was kind of the first step in that direction for me. We didn't have to worry about a reality of him coming from a specific culture, and we didn't have to worry about the reality of him needing to be mechanical in some way. So it felt like a good opportunity to actually use the design from the comics and try to find realistic ways to render the same sorts of silhouettes.









We did a lot of variations for Vision because he's one of those characters that could go in a number of different directions. Joss [Whedon] had initially wanted to keep him flesh-colored with cut lines or some other kind of styling or detailing over his face and body. So we had done a lot of variations based on that, but I was always very interested in trying to pitch some version of the comic-book-inspired Vision. He was a chance to explore something new.

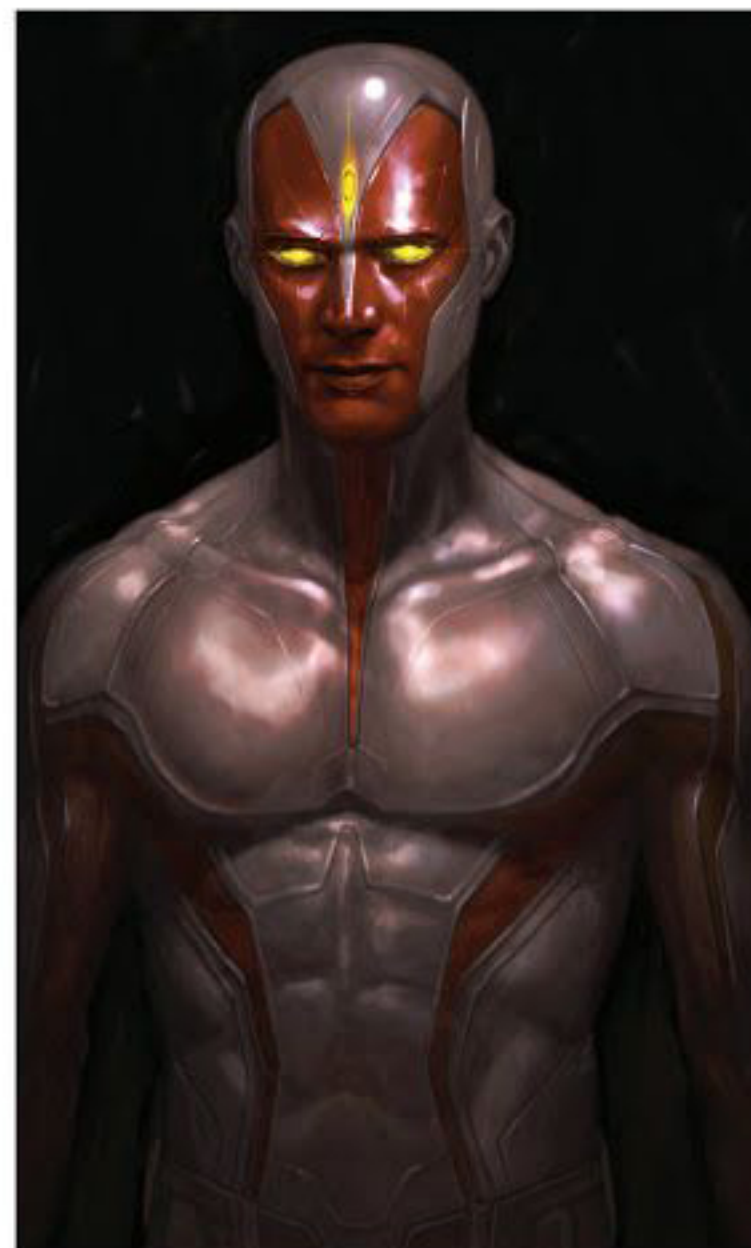
What inspiration did you take from the comic books, and what new bits did you add?

MEINERDING: An easy go-to in the MCU is changing yellow character elements to gold, and it made sense with those gold components to it because of the nature of circuit-board technology that we understand in our modern-day life. I was really interested in bringing in

bits of gold to his design, and there are some variations that I had done with more of a circuit-board look over his body.

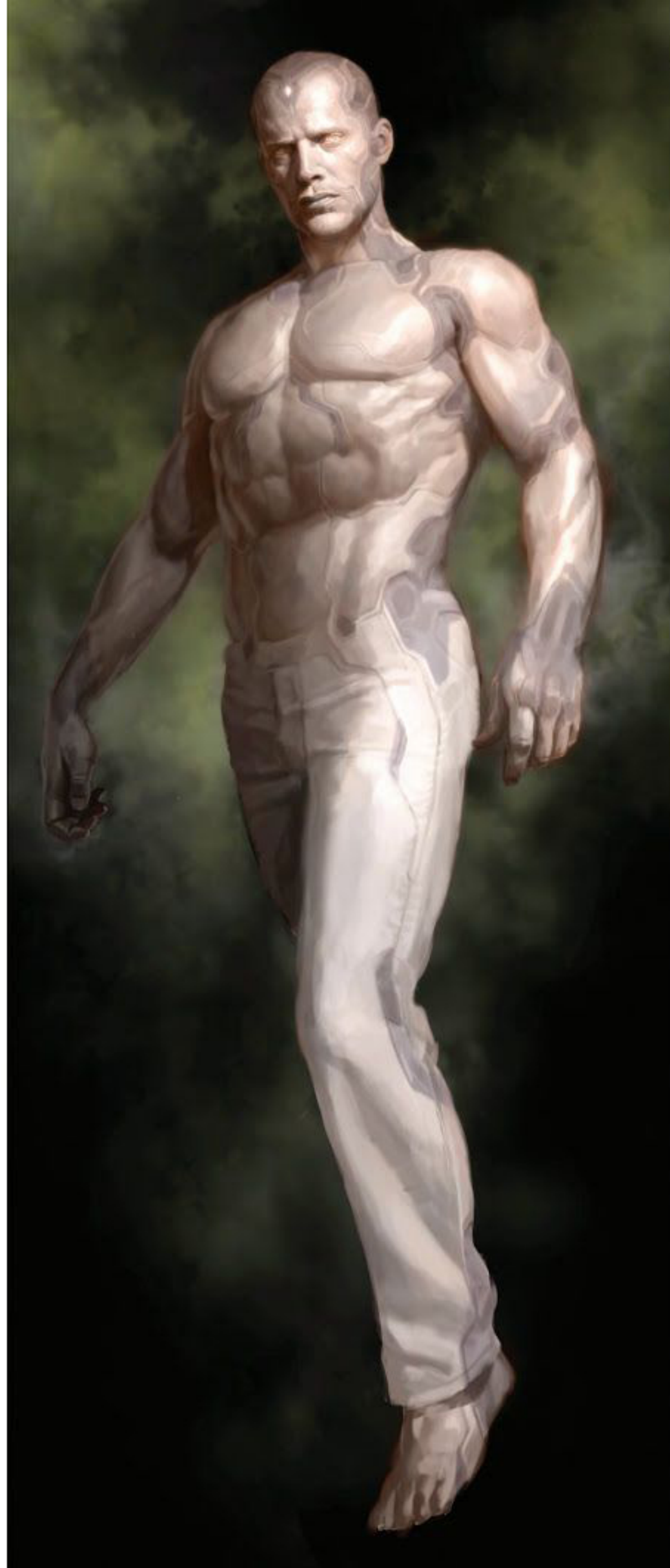
Vision is intended as a vessel for Ultron. Did that influence his design?

MEINERDING: The short answer to that is no. The longer answer to it is I did actually hide an Ultron face



in the design. The way the back of his head is broken up looks like a classic Ultron face, but that was meant to be more of a subtle nod to Ultron's character trying to present himself as this perfect being, but he still had to create a body that had a very simplistic, grimacing face on it. He couldn't actually perfect himself.

I think we never really explored it because it wasn't a design direction that anyone was looking for. Whenever we start with these characters, there is always a direction that we can push things. Knowing that we were going to end up with Paul Bettany's face, and the fact that he doesn't really look like Ultron in the comics, meant that we were never really going to push it into a direction that looked like Ultron. There are lots of story reasons to have Vision look like Ultron, but there are also lots of other reasons that are practical in nature to avoid it. I think that if there had been story moments of Ultron actually having his consciousness in that body, if only for a second, it would make sense. But from his birth, Vision is actually a different character.



Speaking of Vision's birth, he made quite an entrance into the MCU. Did this key sequence have any impact on his design?

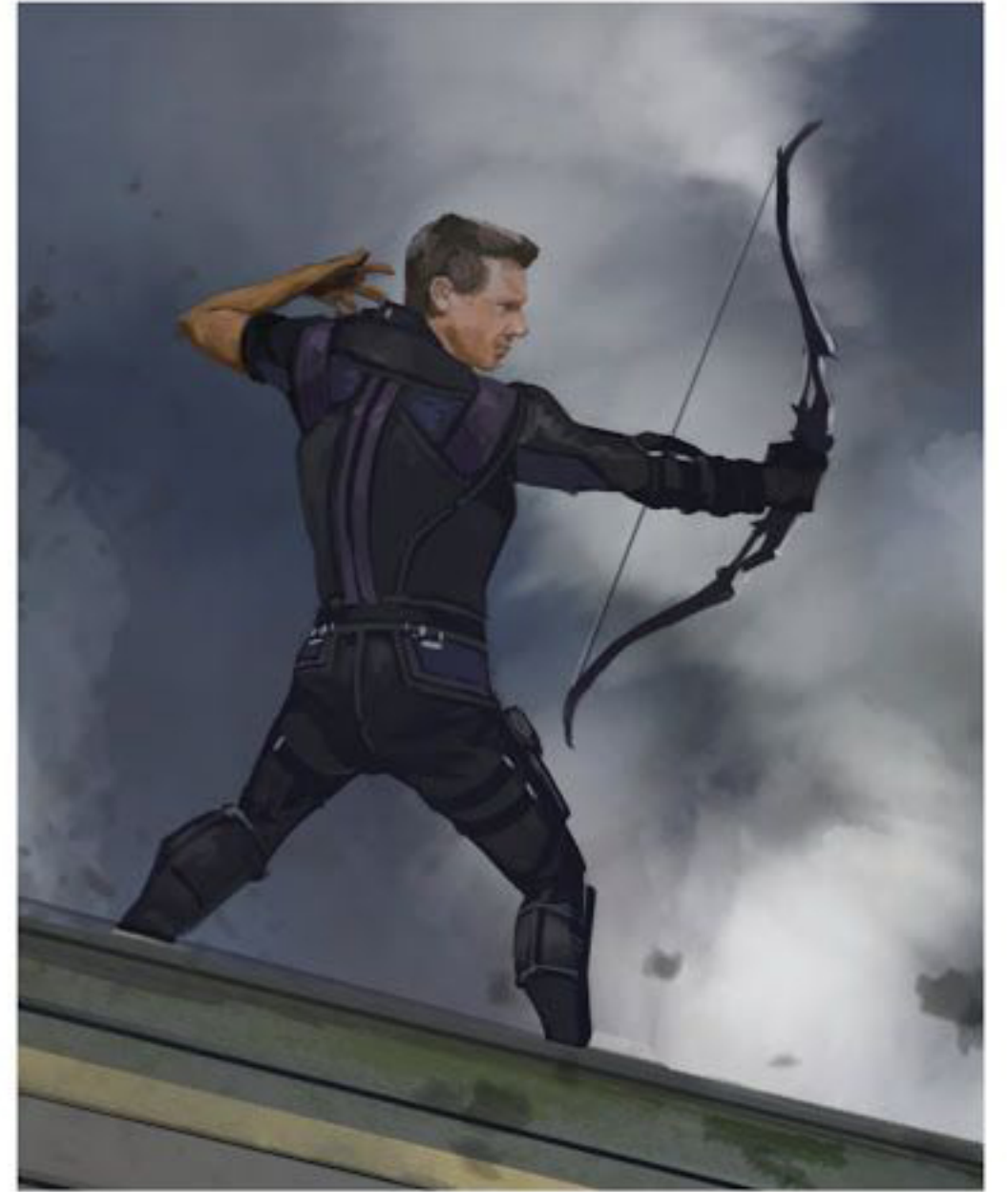
MEINERDING: When Vision just came to life, he's looking at his naked body compared to the people who are standing around him and he is basing his look on what he's seeing in that instant. The idea that Joss had—making him look at Thor and taking the idea of his cape—I think is a really smart move. It justifies a lot of the heightened nature of the costume. The story reality of how his costume came about is really just based on him standing among a bunch of super heroes and feeling like he has to look like a super hero, too. And I think that it gave him a lot of license to look a little different.

Did you or the team face any specific design challenges?

MEINERDING: One of the interesting things for me is that Vision is a very soulful character. I feel like it was one of the harder challenges because he's one of the most empathetic characters in the comics, but he's also one of the strangest-looking characters. So trying to bring that contrast to life in the real world was a pretty big challenge. But most of the weight of that is on Paul Bettany's face. He is such a good actor that I feel that whatever we could have done would have been fine. ■







HAWKEYE CLINT BARTON

Sharpshooter Clint Barton, A.K.A. Hawkeye, has an arrow for every occasion. Barton revealed in *Avengers: Age of Ultron* that he had a secret: He was married with children. Having retired from the Avengers at the end of that film, he appeared destined for domestic life—until Steve Rogers sent out a call to action in *Captain America: Civil War*. As Barton was on the losing side of that battle, he was imprisoned on the Raft, an underwater prison housing the world's most dangerous criminals. After being broken out by Rogers at the end of the film, he is now planning his next move.

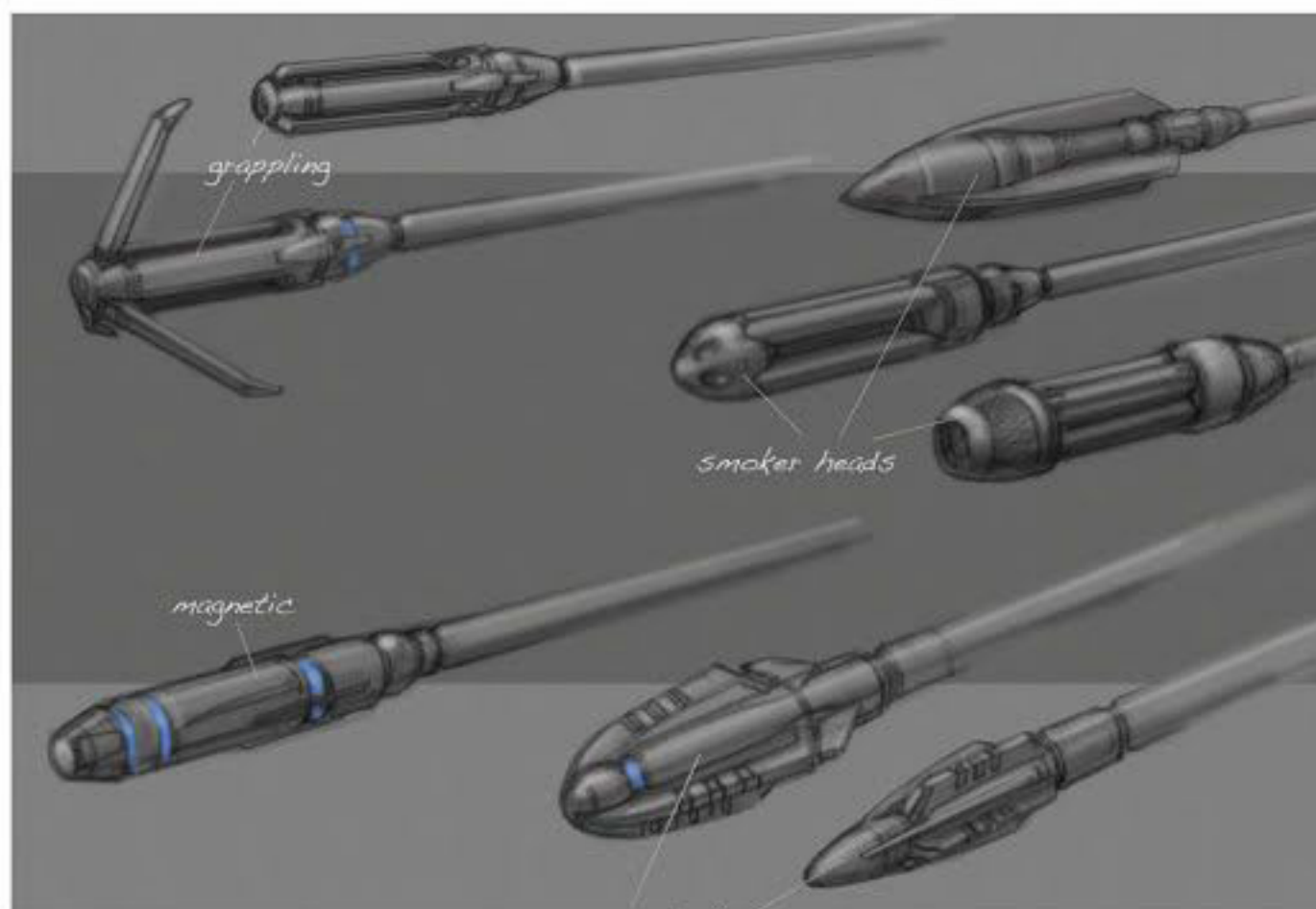
Visual Development Supervisor Andy Park created Hawkeye's look for the MCU. Park spoke with me about the evolution of Hawkeye's design, his unique abilities, and the sharpshooting glasses that almost were.

How did you first come to work on Hawkeye?

PARK: Initially, Charlie Wen, Ryan [Meinerding], and I were all doing versions of Hawkeye. The studio liked the initial version that Ryan did, which was very tactical and utilitarian, and I kind of ran with it from there and finished off the look. I brought in a bit more of the comics sensibilities—bringing in more of a symbol design to his chest area, bringing in the colors and completing the look—but it's very practical, very utilitarian, very S.H.I.E.L.D. agent, not so super hero. It's a very grounded look.

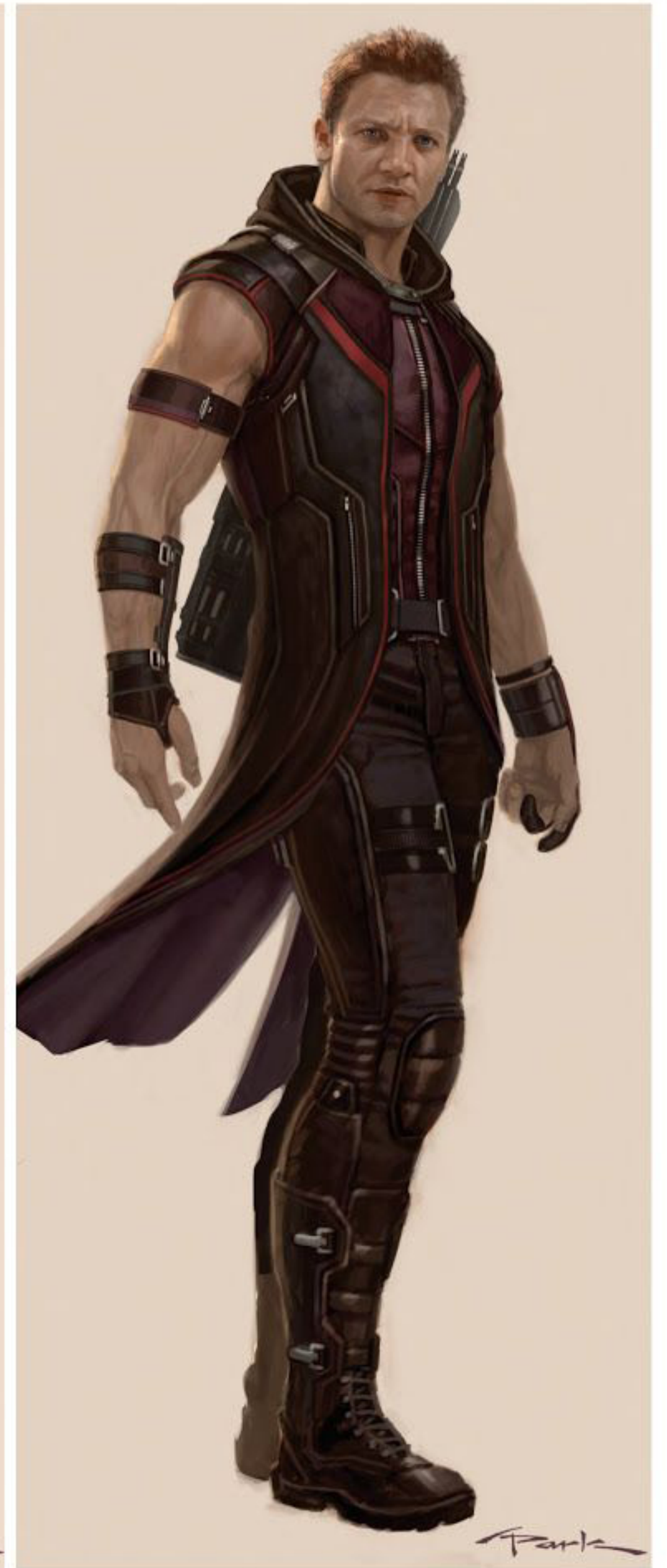
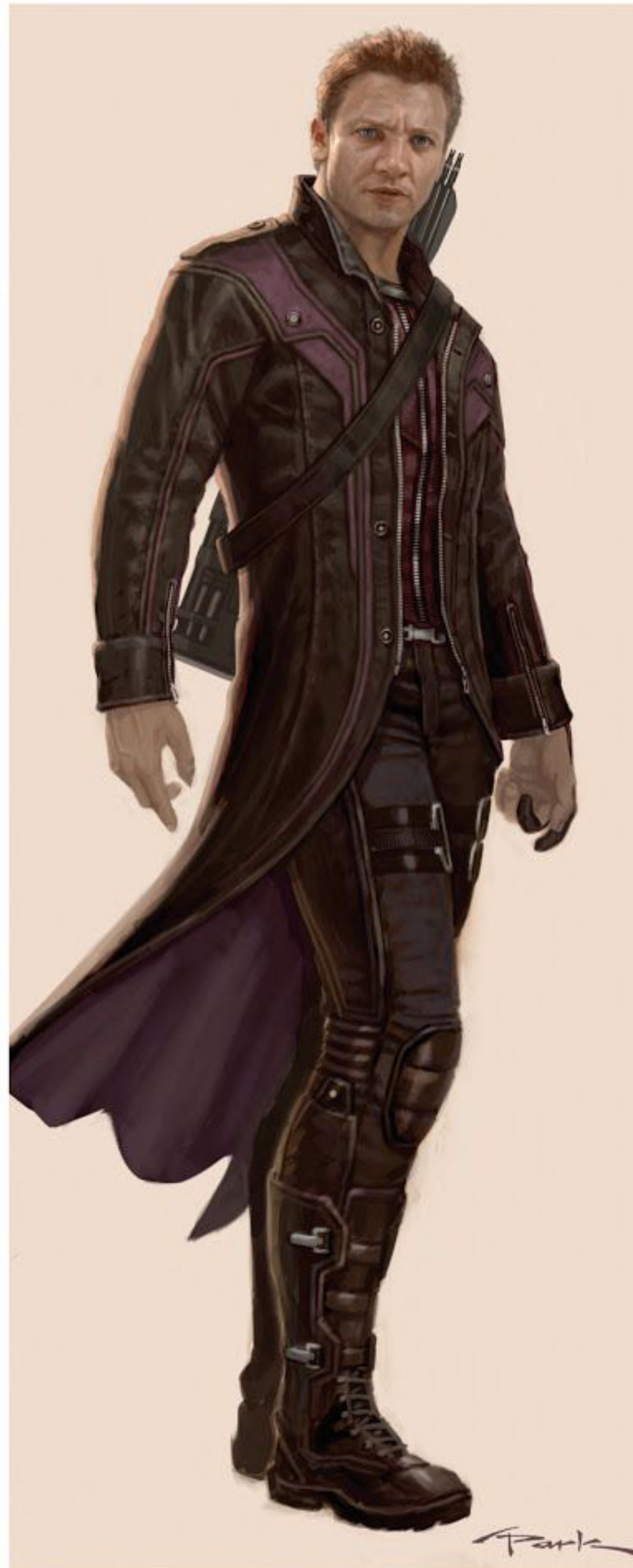
How has Hawkeye's design evolved since that appearance?

PARK: The next time that we see him is in *Avengers: Age of Ultron*; he wears the same suit in the beginning, but then he wears a jacket, so I was able to make it a little bit more comic-book-y and play around with that design. Then, in *Captain America: Civil War*, which was probably the favorite of the three that I designed, that was a design for the Russo brothers. Their sensibilities are a little bit darker, a little bit more grounded and less comic-book-y, so I kept that in mind. I played with the idea of doing a version from the comics where he only has one sleeve and the other arm is bare, and the Russo brothers really liked that idea.



▲ EAVES ▲ TOP PARK

▲ COVER ART FROM
AVENGERS #223





Is there anything else you've referenced from the comics?

PARK: I was an avid reader of the *West Coast Avengers* comic book growing up, and Hawkeye was the leader in that version of the Avengers, so I'm very much in favor of pushing the purple in Hawkeye. I try to do that whenever I get a chance.

How have Hawkeye's sharpshooting abilities affected his design?

PARK: For both Avengers films, I designed him to have these tactical, electronic, high-tech glasses that help him see what's going on around him—but both times, for whatever reason, it was decided that Hawkeye doesn't need help when it comes to his vision. And when I was doing those designs, I tried to infuse a little bit of his purple comic-book mask into it as much as possible. It's very subtle, and you can barely tell, but even just something as little as making the ends point upwards ever so slightly to try to hearken back to that—and of course giving it purple lenses. But again, the glasses never made it into the films—but they made it into the toys. [Laughs.]

Hawkeye and Black Widow have a close personal relationship. Does that feed into their designs?

PARK: With Hawkeye, there are a lot of similarities with Black Widow. Even in the stories, they're essentially partners, have fought together, and were both S.H.I.E.L.D. agents, so there are a lot of similar sensibilities when it comes to those two designs, or at least in the thinking of how to design those characters.

You can't have Hawkeye without his trademark bow and arrows. How do you think he's able to compete with the big boys?

▲ DUDMAN



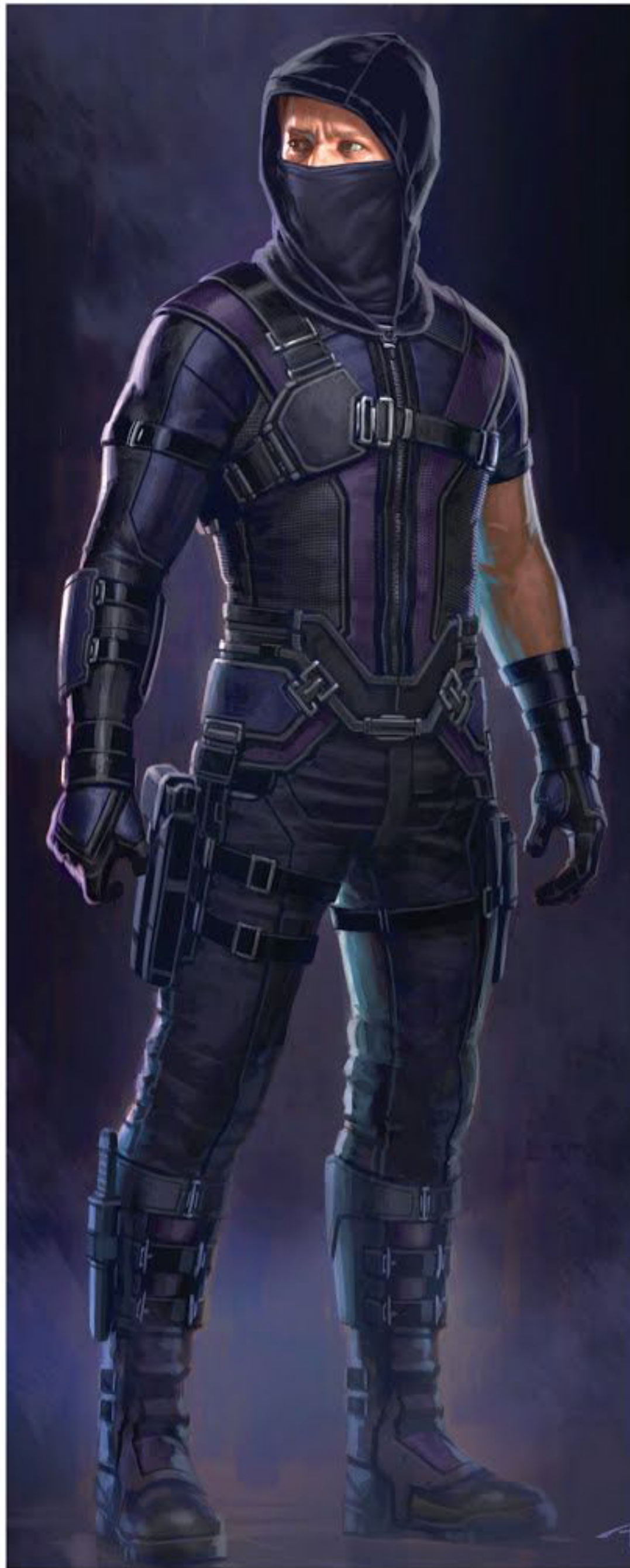
▲ PARK



▲ PARK



PARK: It's definitely one of those power sets where it's a little laughable and on the verge of being unbelievable, but it's what makes him unique because he prefers a low-tech weapon like a bow and arrow rather than a gun. And I think it grounds him a little bit more in a strange way because it makes him more human and relatable. I think for a lot of people, he's the bridge into this world of super heroes. But at the same time, when you see the bow and arrow, and the things he can do with them, it shows you he might not be super strong, but his mind and ability to think during battle is kind of his super-power. ■



WAR MACHINE

JAMES RHODES

Tony Stark's best friend, Air Force Col. James "Rhodey" Rhodes—A.K.A. War Machine—is a recent addition to the Avengers. After choosing to side with Tony during *Captain America: Civil War*, Rhodey was forced to fight his former teammates in an epic airport battle. Misfortune struck when he was accidentally hit by a blast from Vision, damaging his arc reactor and causing him to fall from the sky. This crash left him paralyzed from the waist down, although Stark Industries is working on a prototype leg brace to help give him the ability to walk again.

Phil Saunders, who has designed many of Iron Man's suits, also had a hand in creating the War Machine armor. I asked him about the latter character's look, and how the designs for both Iron Man and War Machine influence each other. Turns out, it's more than you think.

You design suits for Iron Man. Does that help at all with designing suits for War Machine?

SAUNDERS: Yes, it helps quite a bit because you have to do two things: You have to make both of them feel like they belong in the same family—that they both have been designed by Tony Stark—but at the same time, you want to differentiate them as much as possible.

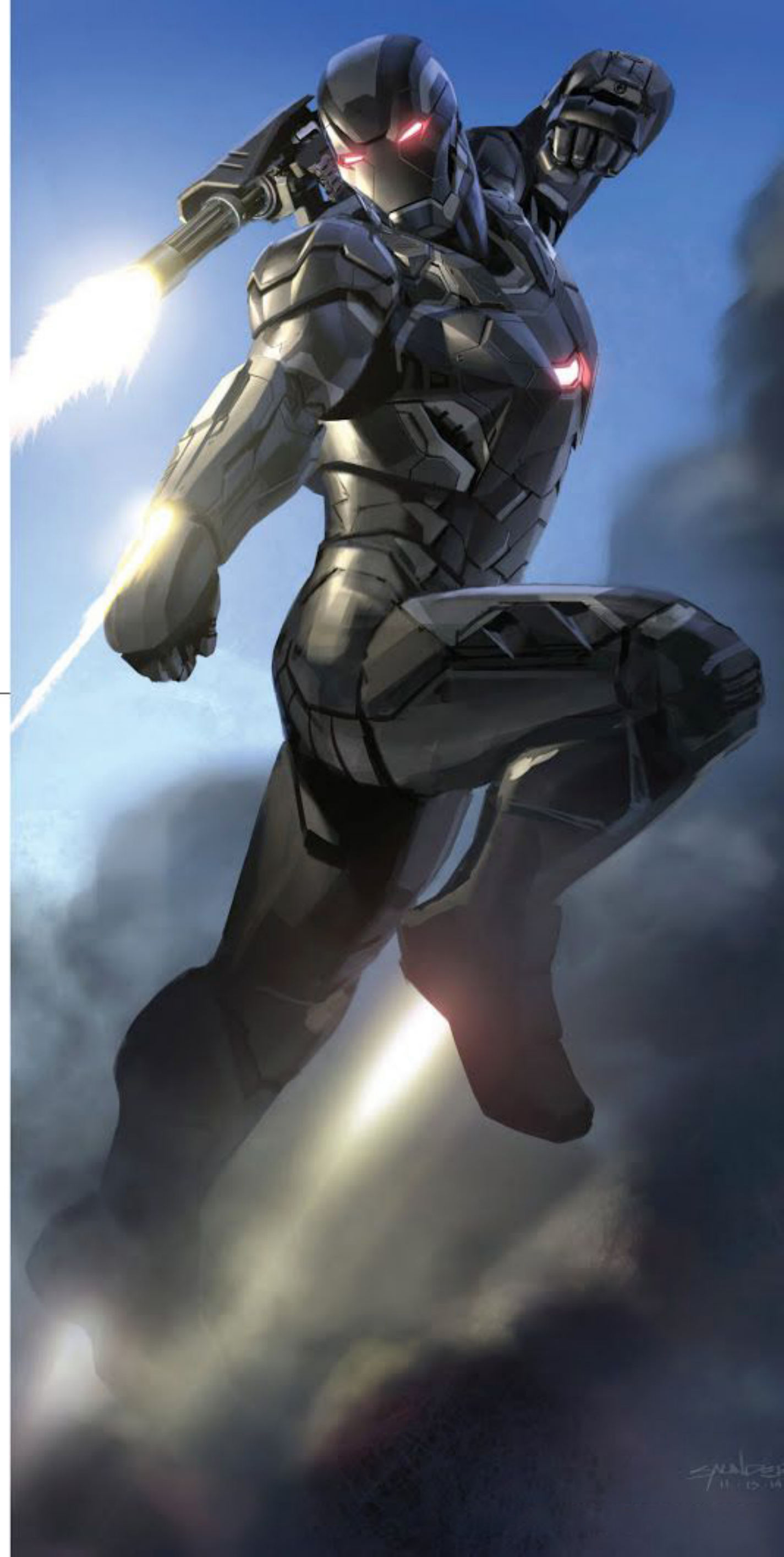
Can you give an example?

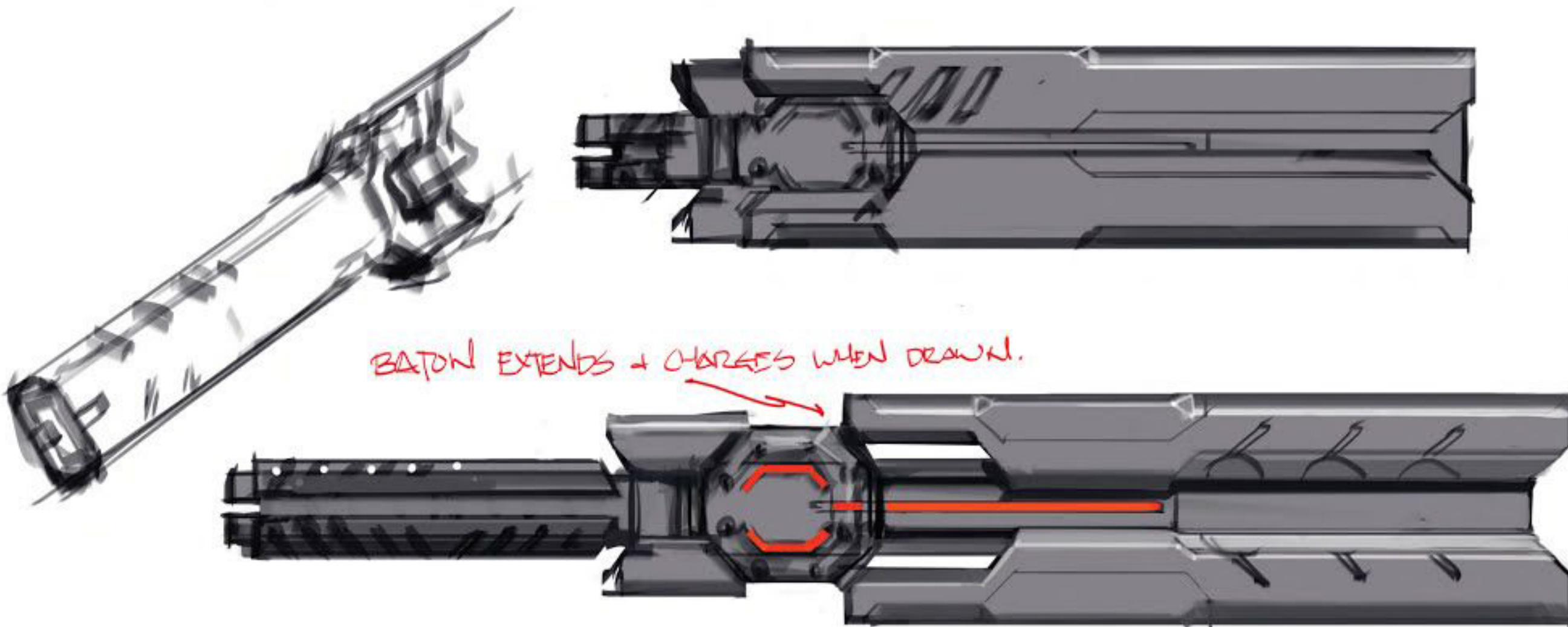
SAUNDERS: Particularly with *Captain America: Civil War*, we really wanted to move the two designs as far apart as possible. With the Mark XLVI suit getting sleeker and more aerodynamic, we wanted to take the War Machine suit in the opposite direction and make it heavier and bulkier—much more angular and much more tank-like. So if one of them is the wearable Ferrari, the other is the wearable Humvee or Abrams tank. Having that counterpoint makes it really easy to have a direction to go in because you know wherever you're going with Iron Man, you've got to go in the opposite direction with War Machine.

If you take away Rhodey's Iron Patriot armor from Iron Man 3, War Machine's look is mainly silver and black. How do you go about differentiating his suits since you can't just do a paint job?

SAUNDERS: With War Machine, it's all about the silhouette and the weapons. It's another thing that's great about him—that because he's got this kind of armored, bulky, somewhat clumsier silhouette, you get to have real offsets between the plates. With Iron Man, everything

SAUNDERS ►





is sort of slick and smooth and integrated. With War Machine, you get to go in the opposite direction and have really thick gaps and cut lines and things to make it look tough.

Speaking of War Machine's weapons, he gets a few extra gadgets Iron Man doesn't have, like his Gatling gun—and more recently, his stun baton. What's the design process behind that? Are your concepts influenced by story, or are you given free rein?

SAUNDERS: When we started on *Civil War*, the action beats hadn't really been defined yet in the script. All we knew was that the primary



combat wasn't going to be against aliens or anything—it was going to be hero against hero. The immediate challenge with someone like War Machine is that the character is designed to be lethal, and you don't want to come out of the gate with this guy trying to kill his compatriots, right? You want them to be fighting to subdue each other.

That's where the idea of the stun baton came from. I wanted to come up with something that he could conceivably go into hand-to-hand combat with, because he's not generally designed as a hand-to-hand-combat character. We usually think of him as blasting away with his Gatling gun. But that imagery with the Gatling gun and the thing on his back, it's so strong. The idea for me was that you'd have something on his back that would come up and look like a gun until he grabs it by the barrel and pulls it off his back and it opens up into the stun baton. So there's a bit of a reveal there. There's that one moment of misdirect where it's like, "Oh my God, is he really going to kill them?" And whether or not that's how it was ultimately used in the movie, that was the intention behind it.

What is the most fun thing about designing War Machine?

SAUNDERS: There are a couple of great things about it. All of the gadgets and weapons and accessories are very overt—whereas with Iron Man, you're really designing something slick where you don't really know where the weapons and stuff are going to come from. But with War Machine, it's all out there. It really is like designing an armored personnel character, a tank, or a Japanese-style giant mobile suit because you get to have these big protrusions and bulky parts and exposed weaponry, and that gives you a lot of cool shapes and details to play with. ■



SAUNDERS ■



FALCON SAM WILSON



Air Force Pararescue veteran Sam Wilson was a trained flyer before he ever became an Avenger. If not for a chance jogging encounter with Steve Rogers, the Falcon suit never would have seen action again. Once Sam was back in the game, his suit received an upgrade courtesy of Tony Stark that included a revamped weapons system, magnification goggles, and a drone Sam calls Redwing.

Designing the look for Falcon was Concept Artist Josh Nizzi, who was instrumental in figuring out how to fit the character's immense wingspan inside a small backpack. Nizzi and I discussed that challenge, as well as others he experienced while designing the high-flying hero.

Where did you start when designing the Falcon?

NIZZI: I worked on Falcon right from the very beginning. I did the original Falcon design on *Captain America: The Winter Soldier*, which was based on military technology—a little more clunky, a little more real-life, but obviously a little bit sci-fi/fantasy because it has wings. I looked at a lot of winged suits and the technology that they have now to control flight parachuting, all that kind of stuff. They wanted them to be able to pop in and out of the backpack, so we really had to think about how it could actually fold up—how something big enough to glide could actually fit inside a backpack.

How did his design change after *Captain America: The Winter Soldier*?

NIZZI: When he became a part of the Avengers, his suit became more like a uniform that fits in with them. It had similar design cues so that he could match when standing next to all of them. And there's also some idea there that maybe Tony Stark designed some of the elements for his new backpack.

What aspects of the brightly colored comics' character influenced the MCU's more grounded, real-world interpretation?





FORMS
INSPIRED FROM
COMIC DESIGN

REDWING
INTERFACE

REDWING
ATTACHED

ADDITIONAL
THRUSTERS

NIZZI: When I did the second version of the costume, which is kind of the more ornate one to help him fit in with the Avengers, I definitely looked at the comic book and tried to integrate some of it, especially the red. But instead of going with the white, I went with a lighter gray. And then he has a Falcon logo in the comics that I incorporated. I tried to make that same kind of abstract design on the forehead of his goggles, and then the stripes on his chest plate are referencing the similar stripes found on the comic-book character. So I definitely tried to reference a lot of that stuff, but still make it more believable, more realistic.

In the comics, the Falcon is psychically linked to bird named Redwing. Captain America: Civil War pays homage to that character by including him as a drone element in Sam's backpack. What was the design process like for Redwing?

NIZZI: They were trying to integrate Redwing into the backpack along with the wings. I really like the idea of thinking about how things could possibly work—how they could fold and fit inside of there, then unfold and shoot out, even though there's a lot of movie magic required in order to get it to actually work. There was this idea for a shot of his backpack opening up, and Redwing shooting up and out from it. Falcon could then control it from an interface built into his gauntlet and his goggles. They wanted the overall structure of the backpack to stay the same from the first design, including how the wings folded out. So the basic folding functionality they wanted to keep the same, but still find a place in there for an additional drone. The Falcon design in *Winter Soldier* had a large thruster in the central part on the backpack. For the *Civil War* version I removed that thruster and put Redwing in there. I put additional thrusters on the legs to make up for the one I removed. It ended up working great.

What would you say is the most difficult part about designing Falcon?

NIZZI: I think the hardest thing about designing him would be the wings. I am very happy with how they turned out. I did—oh, my gosh—like, ninety different versions of those wings, because you want to reference the feathers, you want to reference some of the stuff from the comics, but when you start actually getting into putting feathers on wings it looks really goofy and it just isn't realistic-looking. So that was the most difficult thing: how to make it look like it could be realistic and functional, not too crazy or cartoony, but then also fold up and fit inside a backpack believably. That could also have the kind of flexibility needed and bend—they really had to move in all kinds of directions. So that was definitely the most difficult thing about the character. ■





KUCIARA ▲



◀ ▲ MEINERDING





WINTER SOLDIER

BUCKY BARNES



Bucky Barnes, A.K.A. the Winter Soldier, is a man on the run. He was falsely accused of creating an explosion at a United Nations gathering that resulted in multiple fatalities, including the king of Wakanda. His childhood friend, Steve Rogers, believing in his innocence, set out to find him and clear his name.

As the Winter Soldier, Barnes could be manipulated through a series of trigger words implanted by the subversive organization Hydra. Although Hydra is gone, the triggers remain. Believing himself to be a threat, Barnes chose to be cryogenically frozen until the alterations to his mind could be undone.

Helping create the look of Bucky's Winter Soldier was Head of Marvel Studios' Visual Development department, Ryan Meinerding. Meinerding spoke with me about the process of translating the popular comic book character for each of his turns on screen—from brainwashed villain to unlikely hero.

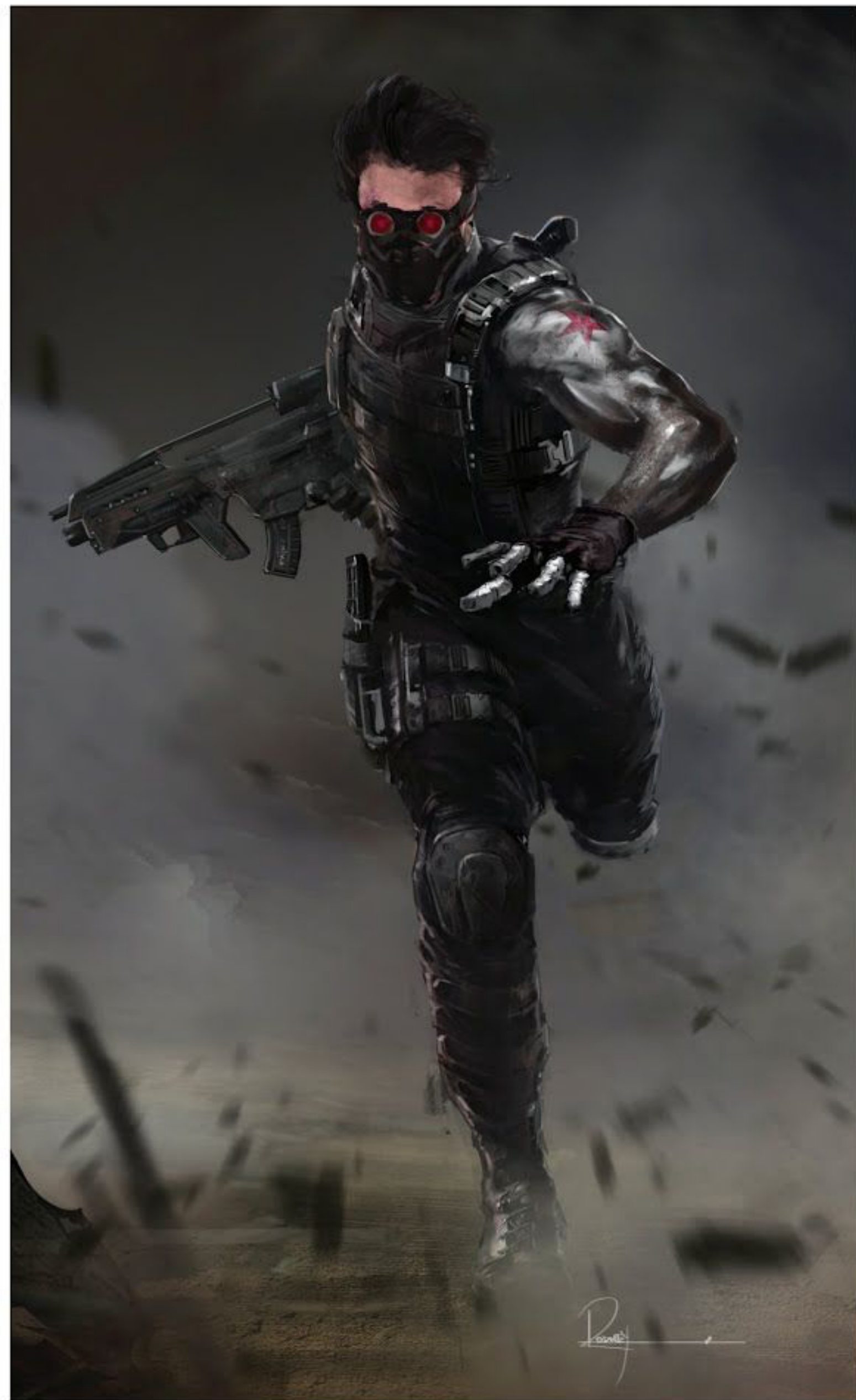
The Winter Soldier's design pretty much came straight from the comics. What elements did you bring in when designing his look?



MEINERDING: The design brief from [Winter Soldier Directors] the Russos was to try to create someone like Boba Fett, or Darth Vader—they wanted the coolest-looking villain. So how do we create someone that feels dangerous, threatening, and cool, but that kids will still want to be for Halloween? Our job as film concept designers gets a lot easier when the reference material developed is closer to when the movies are being worked on. Some of the characters we've worked on were created some sixty or seventy years ago—as opposed to the Winter Soldier, whose design was done in 2005. It's much easier to take a very current design and try to translate it from the comics. He's essentially wearing something that already makes sense in a modern context.









What were some of the design's more challenging aspects?

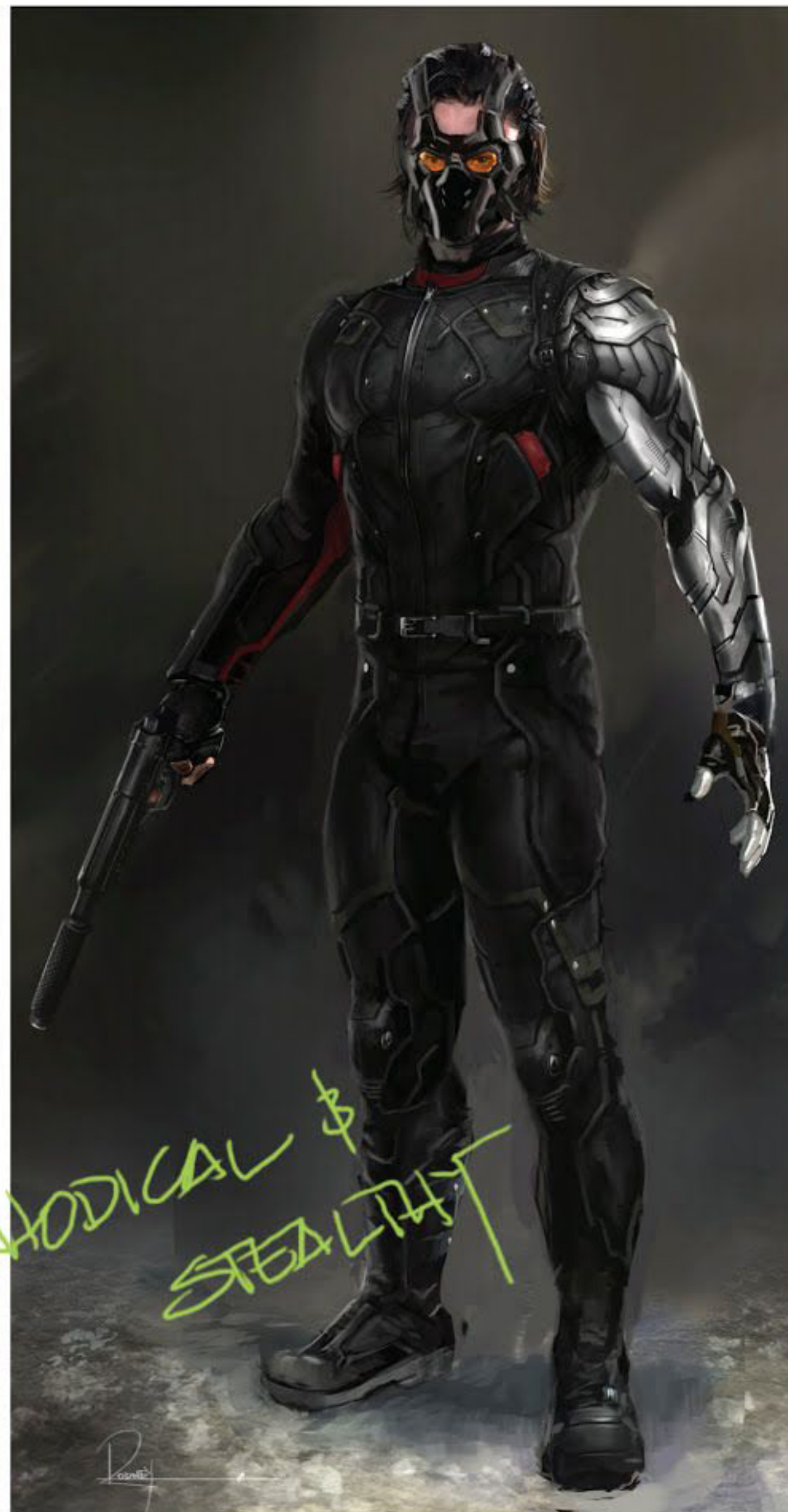
MEINERDING: A lot of the initial development was done trying to figure out how much of his face was going to be revealed and come up with a mask that could break apart into goggles and the lower mask. The first time you see him, you wouldn't see enough of him that Steve would be able to recognize him as Bucky. Then you have other options to slowly reveal him, and have bits and pieces of it come off in different scenes so that his identity would be concealed until the moment of the reveal. And I was always interested in finding ways to do the domino mask without really doing the domino mask—doing the face paint and blackening around his eyes so that it reads like the mask.

What was the process for designing Bucky's metal arm?

MEINERDING: The metal arm was a really fun challenge. That's a really common Marvel Comics convention, to have a silver arm on a guy with horizontal lines inscribed in it. There are a number of characters who have that. So it was about trying to find a design for it that felt high-tech and cool—different from what Iron Man would make, but still remarkably strong. The other part of the design was that, since he's meant to be incredibly skillful and deadly, a lot of his costume is meant to house weapons seamlessly. So if you look at his costume, there's a magnetic holster on the side of his leg; it's part of his pants. And there's a few places like that around his body where there are a number of weapons attached to him. And that was an effort to make him feel like, as the Russos pitched it, when you think you've knocked his weapon away, he's able to pull out three or four more. He just doesn't stop.



▲ TOP MEINERDING ▲ MIDDLE & BOTTOM McKINNON



Did you do a lot of research on tactical gear to incorporate into the design?

MEINERDING: I feel like I'm always doing research on tactical gear, so that's the same research we would have done for Cap or any of the Howling Commandos from Captain America. We're looking at different time periods, but it's all the same type of research. I wouldn't say there were things I specifically copied, but the notion of where it's best to house weapons, or which type of straps feel real, is all stuff we're definitely looking to real-world reference for.

How has Bucky's design changed from brainwashed assassin to man on the run?

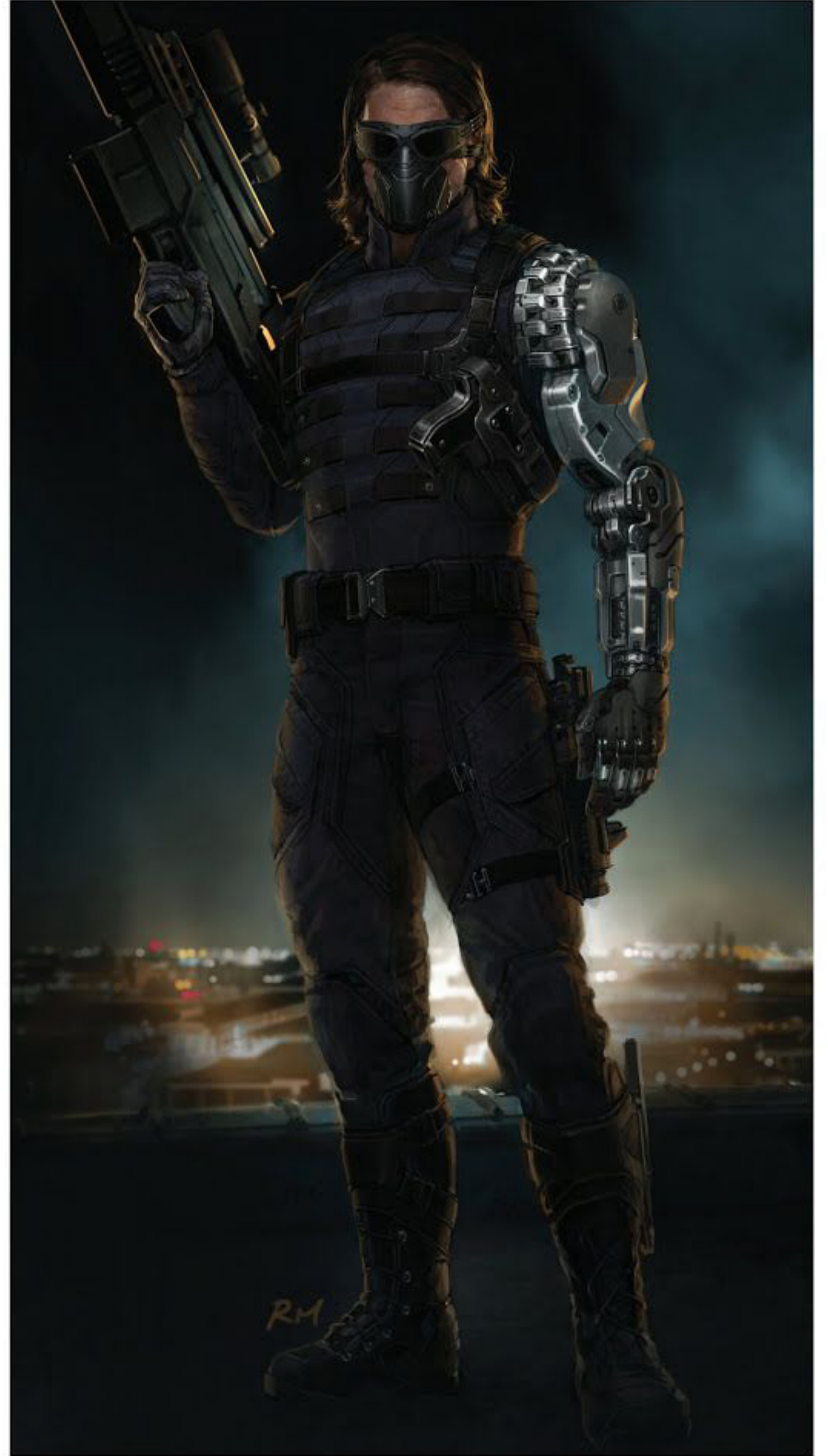
MEINERDING: When we start working on these, the scripts are not completely finished, and the characters are not completely fleshed out sometimes. I was always trying to keep him looking badass and interesting and really scary because that was really hammered into me from *Winter Soldier*. I ended up doing a lot of costume passes on *Civil War* just by virtue of how ragged he is going to be, how plain-clothed. If he's not the ruthless killer anymore, who is he? There are practical questions for him now, too, that may seem strange to mention. You never question his costume at any point in *Winter Soldier*,



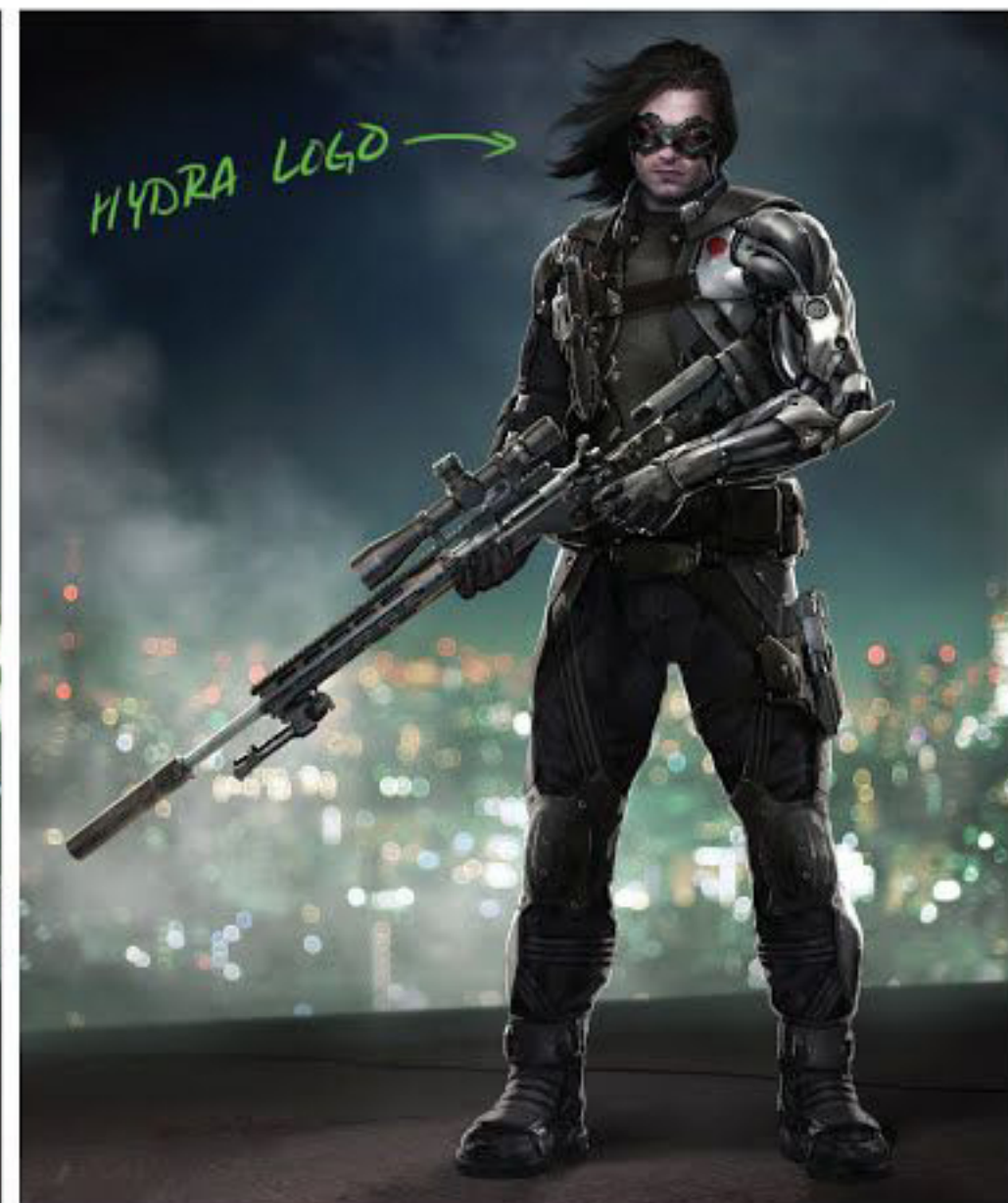
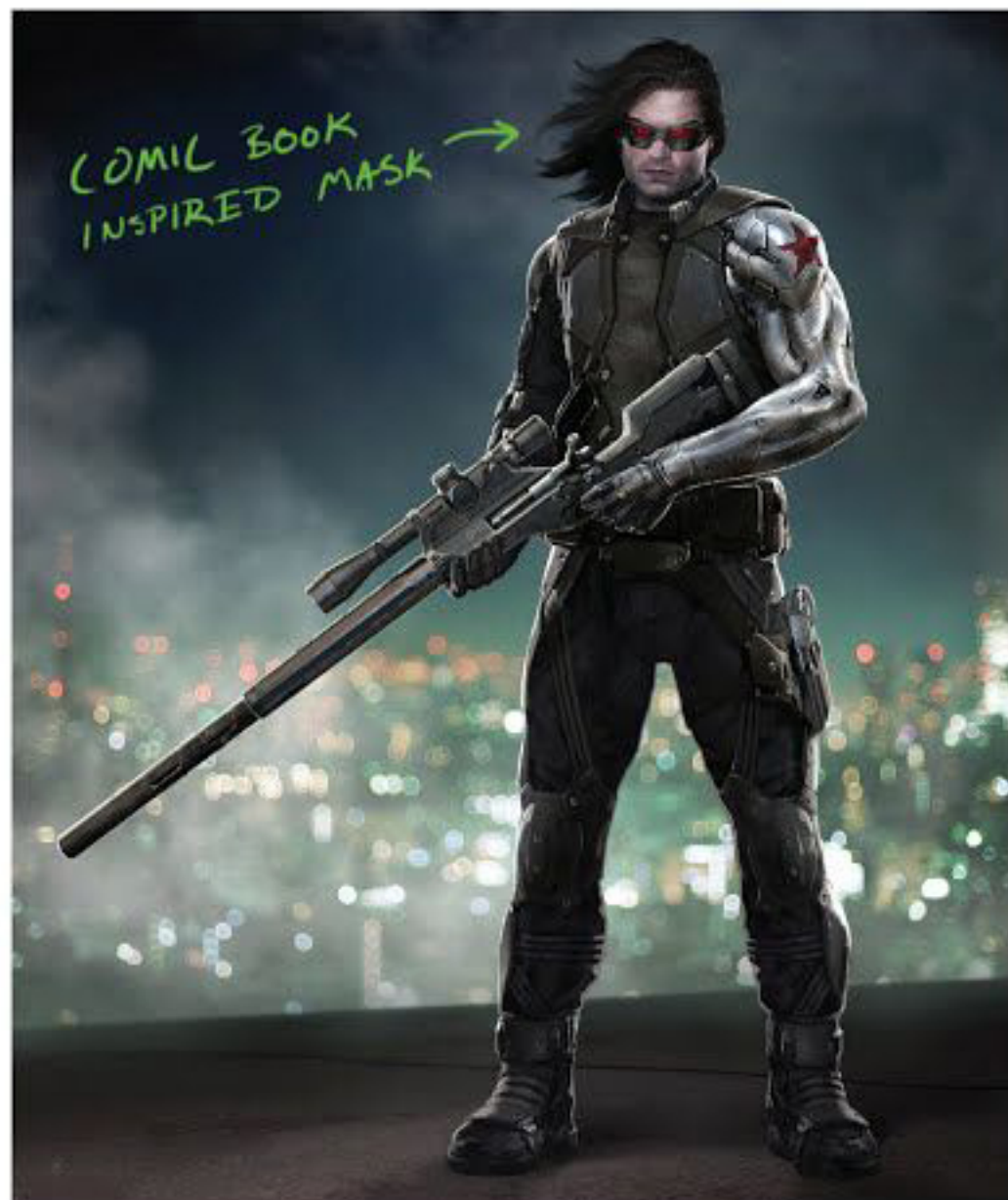
▲ MEINERDING



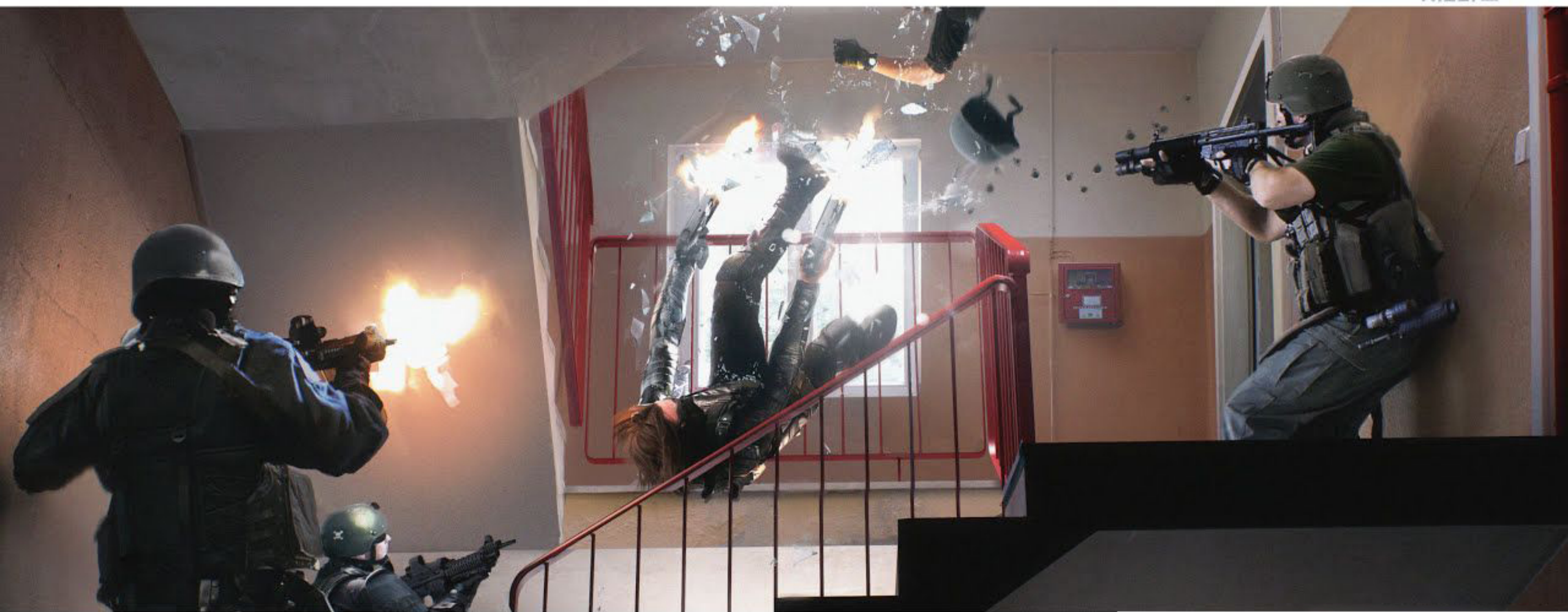
▲ FUENTEBELA



▲ MEINERDING



NIZZI ▲





but then all of a sudden, if he were captured and he were wearing that long-sleeved T-shirt, where does he get the coat for the airport battle? There's technically no place for him to get a coat, but he needs to have a cool coat that he can rip the arm off of. How much suspension of disbelief

do we need the audience to buy into? We just ended up trying to pick a coat that felt tactical, but was commercial in a lot of ways, but still makes him feel cool like the Winter Soldier that we think of. But we were definitely trying to find ways to make him softer and less threatening. ■

LOKI

God of Mischief and Thor's adopted brother, Loki is an Asgardian prince in his own right. While his allegiances have always seemed fickle, Loki helped his sibling save Asgard from certain doom at the end of *Thor: Ragnarok*. It remains to be seen whether Loki has finally recognized the error of his ways or if he is up to his old tricks.

Designing Loki's look for his latest on-screen outing was Concept Artist Anthony Francisco, who says he was honored to get a chance to work on one of his childhood favorites. Francisco chatted with me about the challenges he faced while updating Loki's design from his previous on-screen adventures for *Thor: Ragnarok*.

What inspiration did you take from the previous character designs established in *Thor* and *Thor: The Dark World* to help evolve Loki's look for *Thor: Ragnarok*?

FRANCISCO: [Co-Head of Visual Development] Charlie Wen had been the key person who established the Asgardian look for Loki. Charlie's stuff is amazing, so I didn't know if I could get it as good as that. [Director] Taika [Waititi] wanted something very different for Loki's look in *Thor: Ragnarok*, so it was a great opportunity to do something totally new with him. So while it was an inspiration for me, the pressure of doing as great as him wasn't there because I could do something new in my own way with my sensibilities.

What did you change?

FRANCISCO: The main difference from the older version of Loki would be that this Loki has more asymmetry in his costume. Taika also wanted him to feel different—stronger, and not as androgynous.

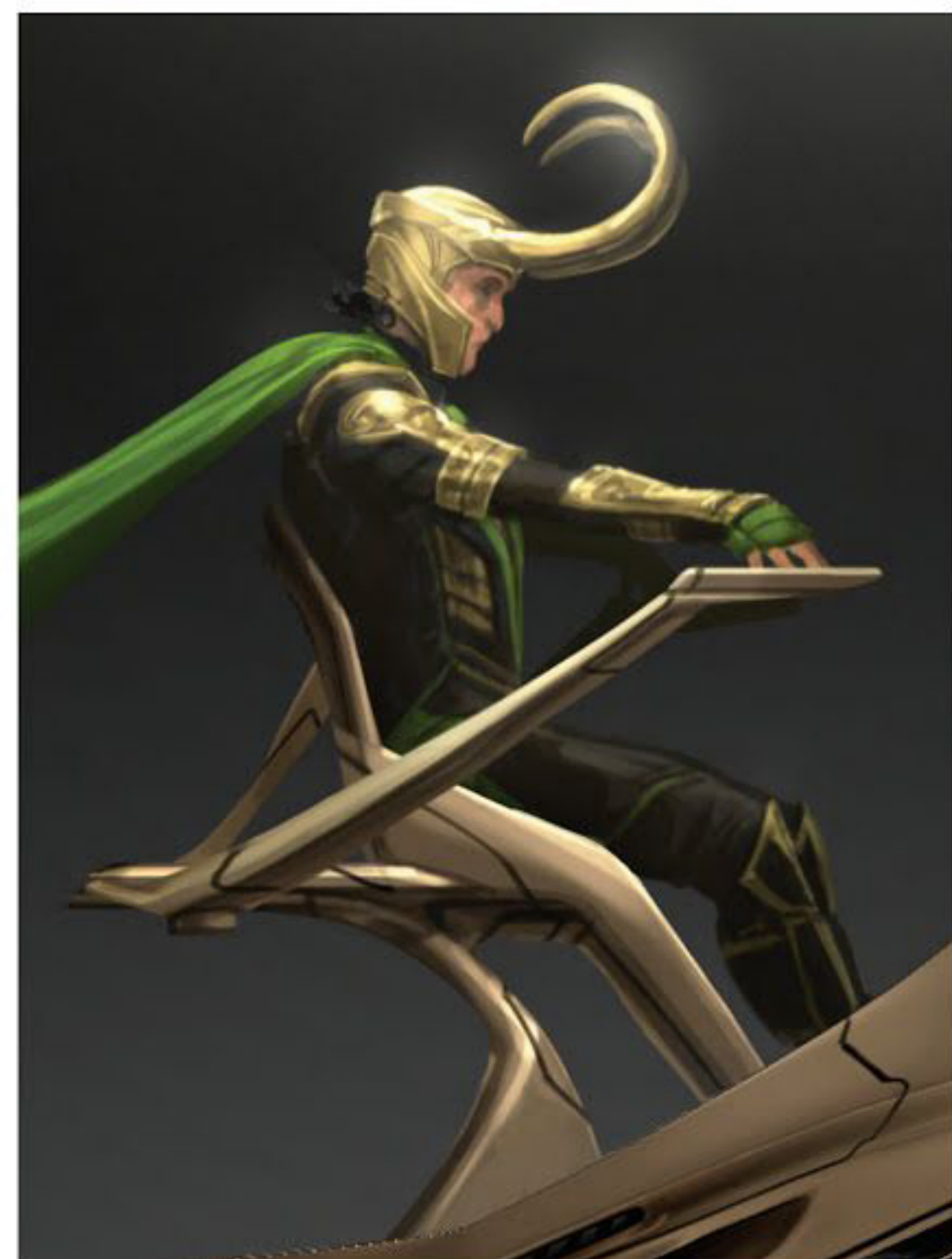
Loki's iconic horns also make an appearance in *Thor: Ragnarok*. How was it designing those?

FRANCISCO: I did many versions of helmets—some were more Nordic-inspired, and one of them had an open top with the hair showing, which I based off of the "Asgardian Wars" comics. Taika really liked that one with the open top part, and I loved the helmet, too. I'm glad he gave the go-ahead to do that one.

Loki spends the majority of his time on the planet Sakaar. What was the process of designing his Sakaaran look?

FRANCISCO: I did try to add some elements that I felt were Asgardian, like the metal parts. But overall, I tried to make it feel like Sakaar and echo Jack Kirby's work in the design. It's important to make sure that it still feels like Loki, even though the costume totally changed. And especially for that costume, even the color changed. It's not even green! We did multiple passes, not just blue—we had red, we had orange—just a lot of bright, bold colors. That part is difficult: to make sure the audience still feels like it's Loki, even though his colors aren't traditionally Loki's.





▲ PARK & MEINERDING

▲ WEN ▲ TOP FRANCISCO

▲ FRANCISCO



▲ WEN ▲

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◀ ▲ WEN

PARK ▲

Is there anything in addition to the colors that makes Loki difficult to design?

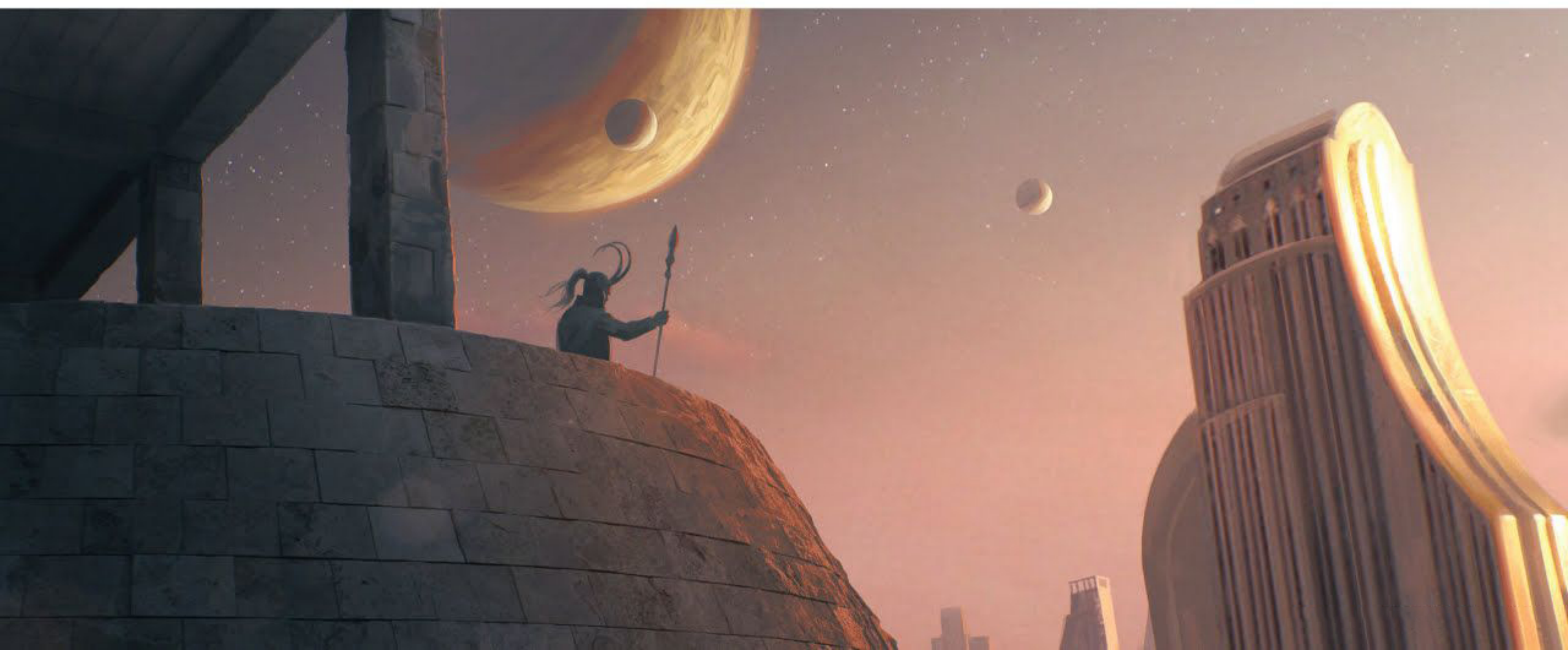
FRANCISCO: I think that with the colors and costume totally changed, it could easily not feel like Loki if you weren't careful. I solved that by making sure the silhouette was the same—the way he stands in the pose when I paint him. The internal design could change as much as we want as long as the silhouette still feels like him. That's one of the solutions.

Is there anything you find particularly fun when you create a Loki sketch or concept?

FRANCISCO: Oh, yeah. It's fun just getting to be able to work on one of the main characters, and Loki's a really fun character. I love Tom Hiddleston as Loki! Growing up, I used to collect comic books. He was one of my favorite villains that heroes would go up against because he has magic. He's really smart with his trickery. It was fun trying to translate that and actually work on this guy for a Marvel film. ■





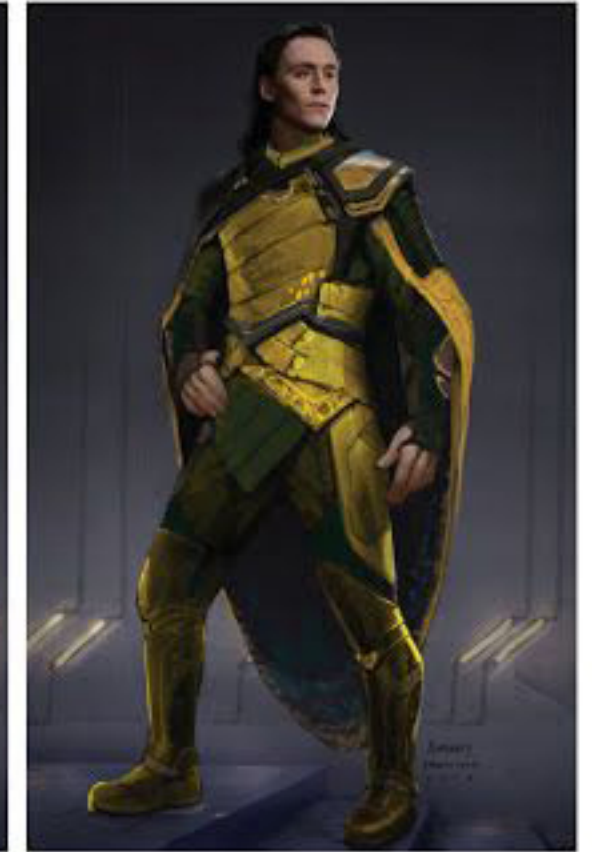








OVER HERE I WAS KEEPING THE SAME DESIGN
BUT PUSHING THE COLORS MORE **BOLD & BRIGHT**







HEIMDALL

All-seeing Heimdall played an integral role helping save the people of Asgard from the inevitability that was Ragnarok. Whether outfitted in gold or draped in more muted cloaks, the Asgardian gatekeeper and watcher of worlds fulfills his duty as protector of Asgard and the rest of the Nine Realms.

For Heimdall's first outing in *Thor*, Concept Artist Constantine Sekeris took inspiration from legendary comic-book illustrator Jack Kirby. We spoke about his process, including the practical considerations that must be taken into account when designing helmets and armor.

SEKERIS: At the time, [Costume Designer] Alexandra Byrne contacted me to work in the Costume Department and help them come up with a look for Heimdall; we worked together on coming up with a silhouette for him. She had some mood boards and ideas of where she kind of wanted him to go, and then Marvel gave us a lot of Jack Kirby's original designs.

How did Heimdall's design develop from there?

SEKERIS: They really wanted to look at his design language and just capture it as realistically as possible. We retained the basic silhouette of the designs that Kirby did, and obviously the color palette and textures. Throughout the ages, Heimdall evolved into a guy that had horns, but

How did you first get tasked with designing Heimdall?









originally he had a helmet that had this crest-like silhouette, and it was a signature to his character. He also had these circles, one on his chest and one on his abdominal area, the pointy shoulder pads, and the sword. We retained that signature iconic design that Kirby started, and then we just played around, bringing him into the world that Marvel Studios was designing.

What do you think was the most difficult part about designing Heimdall for the first film?

SEKERIS: His helmet was a little bit challenging: the scale, the weight, capturing a design that was Kirby yet making it feasible for someone to be able to wear so it didn't hurt his neck. The sort of practicality of him wearing that helmet is what was challenging, and I think we found a pretty good balance on the height and width of the helmet that the actor can wear and at the same still show his face.

What role does usability play when designing helmets and armor?

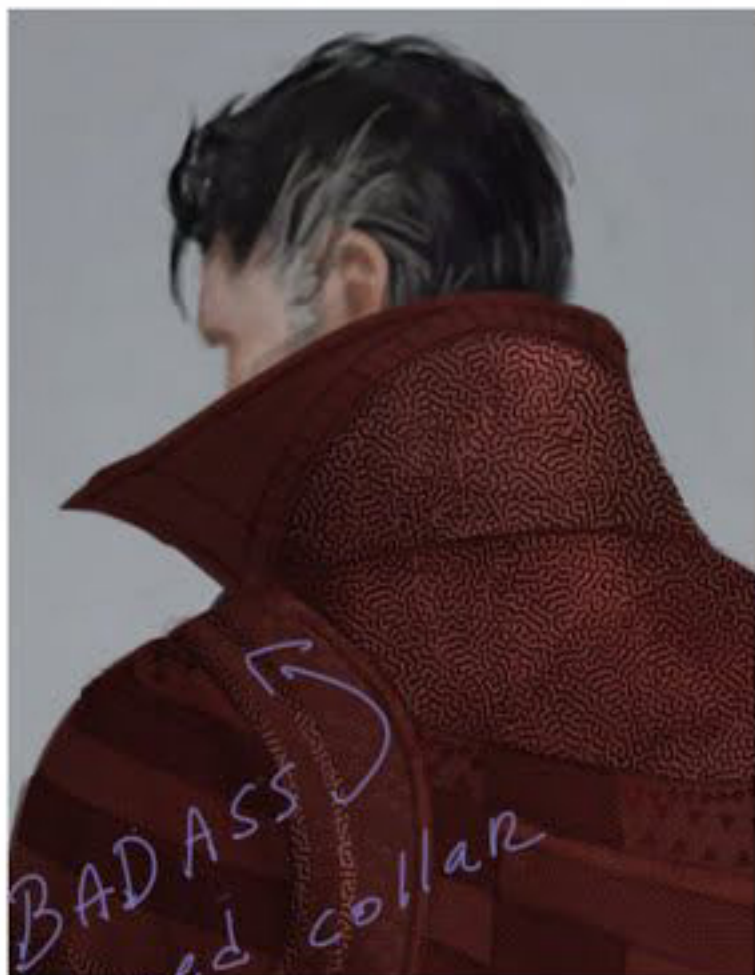
SEKERIS: Things like that come in once the design and the shape language is there. Then it's really just honing it and making sure the textures allow for movement. At the shoulder pad, there's an accordion design language from the armpit area,

so that way the actor has mobility to really move his shoulder up and down and inward. The other part of it is working out the movement issues—how his frontal skirt flap flows down the way it did, changed also by his belt so that it allows for it to have stability, but then it can also flap as he runs. Things like that—making sure we're making the design grounded and functional. With my background in practical effects, a lot of time is spent on building suits and creature suits, and setting them in the practical world. A lot of times, costume designers really like that I have that knowledge, so that way we work out those movement areas when we get to that point.

What for you was the most fun part about designing Heimdall?

SEKERIS: Just his overall look and capturing that silhouette from the comics—holding the sword with his head down, being the protector of Asgard—and then putting him in his environment, so that way we can see it all cohesively. It's always fun when you get to see his iconic, statue-like pose, where he's just holding the sword, and the silhouette of the helmet and his shoulders are really what reads. Integrating the simple elements to his costume, and then breaking it up so you know it can be believable and how it would work, and really not letting the fans down. ■





BADASS
popped collar



Mix of
two concepts



▲ DUDMAN & ORTIZ

▲ TOP MEINERDING

▲ LANG



direction and how it immediately fit, because it just it just came together so fast. Sometimes when you create something, with a painting or art or costume, it takes a long time to figure out what the right decision is. Then, once you have an idea or hint as to where to go, it just kind of fits, and it fits really well.

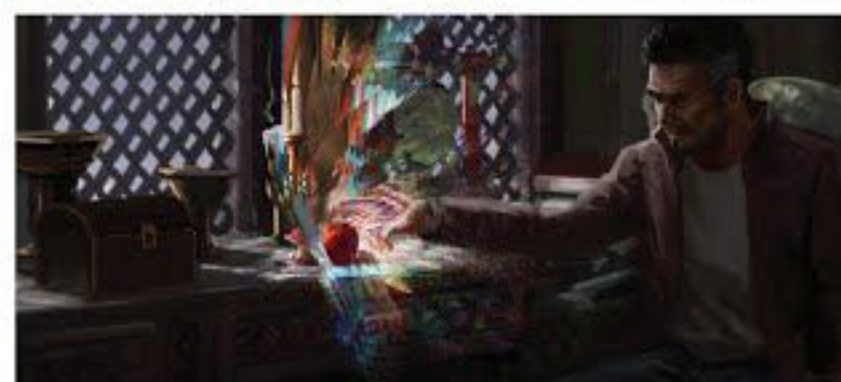
What were the biggest challenges you faced?

ORTIZ: The tricky thing about designing for that character is that he had to look good in every section of the movie. It's not like, for example, Iron Man, where you always see him with his full suit. But for Doctor Strange, every piece of his look has to work alongside every other and at the same time look good on its own. For most of the movie, we see him in just his basic training robes. Then, later on, he acquires the cape, and that combination has to look good together. Then you get the Eye of Agamotto, and that combination of the three has to look good with each other, but they also have to stand alone because, again, for most of the film we see him with his training costume. Each has to be

iconic on its own, and that was a challenge.

Where did you get the inspiration to make the Cloak of Levitation more asymmetrical?

ORTIZ: That was actually a mixture of finding out different things as we were working. After a while, you try different capes and it makes sense. Some of the capes felt a little bit too traditional. Yes, it's ancient, but at the same time we wanted it to be a little bit more modern, a little bit more unique, a little bit more exciting, and I feel that asymmetry really brought it to that place. Not just that, but it also wouldn't get in the way of his arms as much. Doctor Strange's arms are so important, not just for his entire motivation as a character for the story, but also that's how he fights—creating runes—so he's constantly expressive with his hands. That asymmetrical cut was actually designed keeping that in mind—where you still have the cape, but it won't get in the way of his hands. It just made a lot of sense in general for the needs of the character.



▲ SZE



▲ CASTRO



▲ CASTRO





▲ TOP FRANCISCO



◀ ORTIZ & DUDMAN ▲ PARK

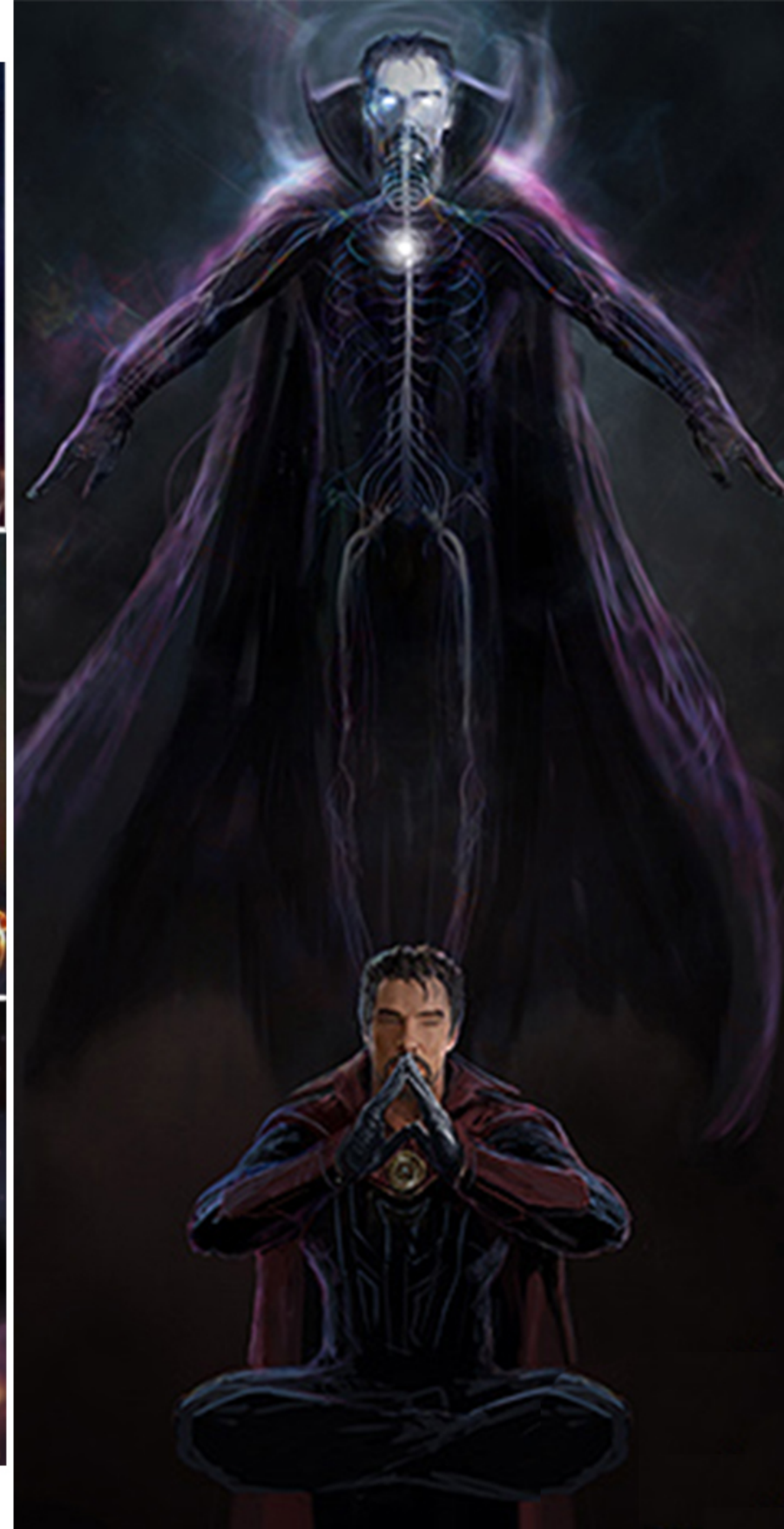
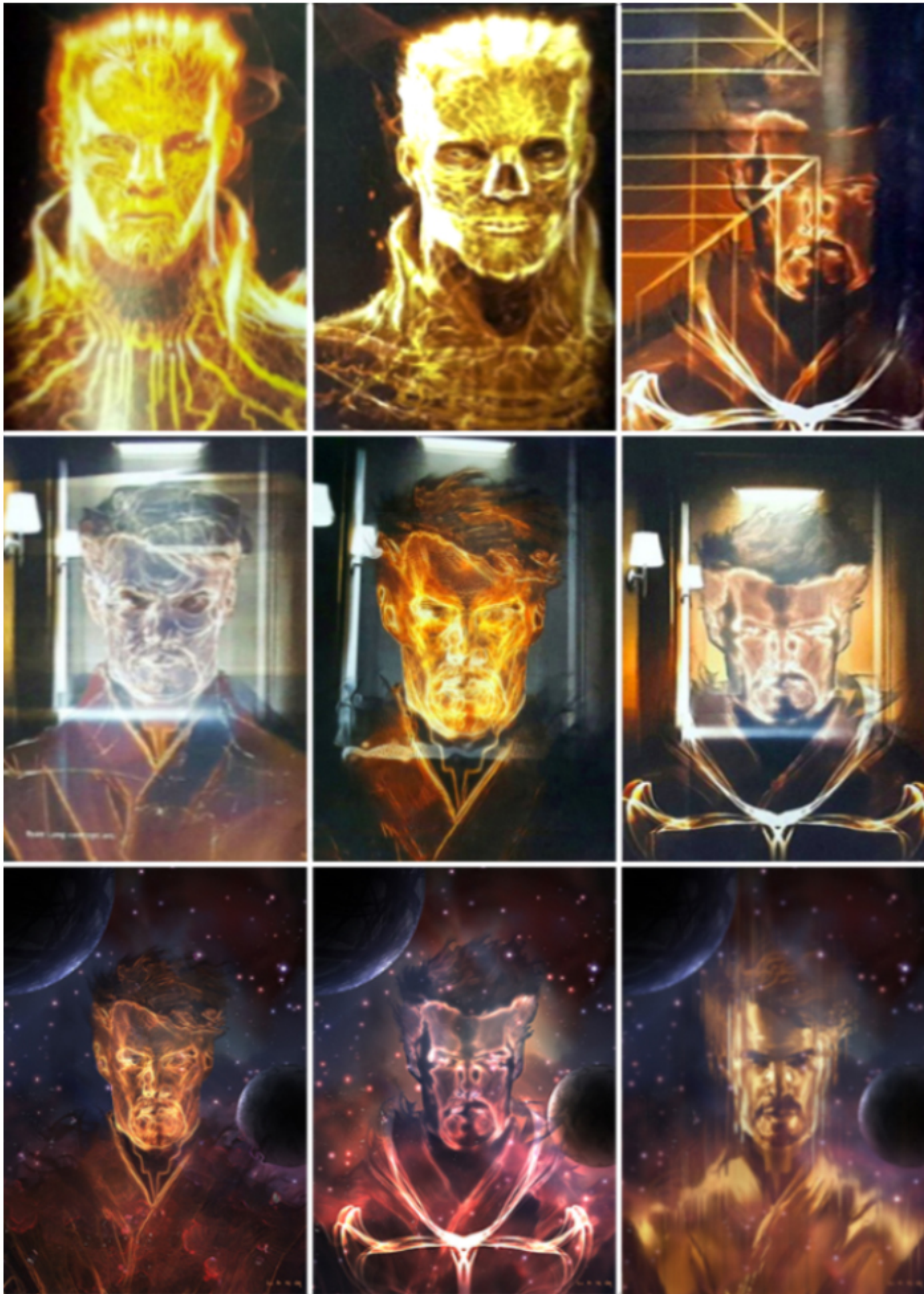


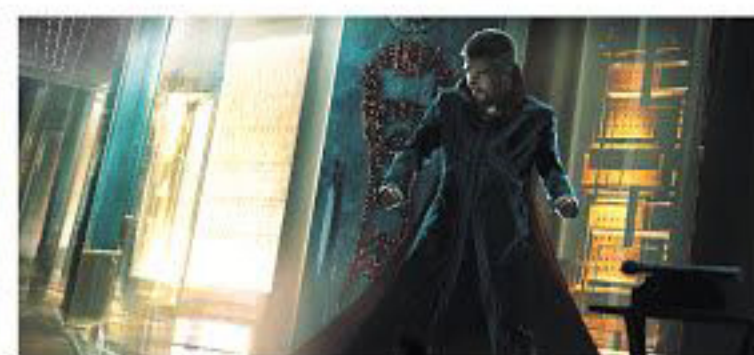
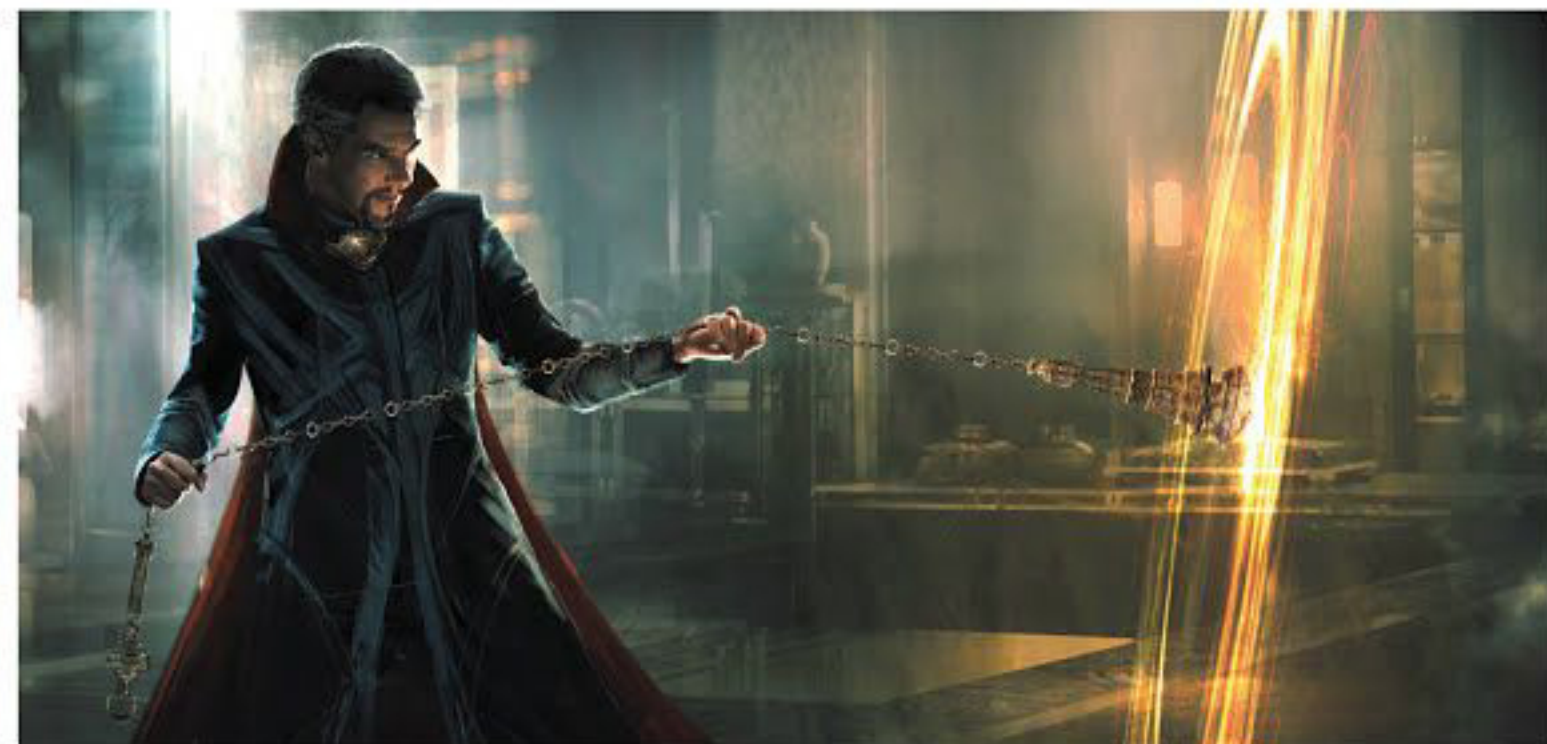


◀▲ MEINERDING ▲ TOP MEINERDING

▲ PARK

▲ MEINERDING





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■ FRANCISCO











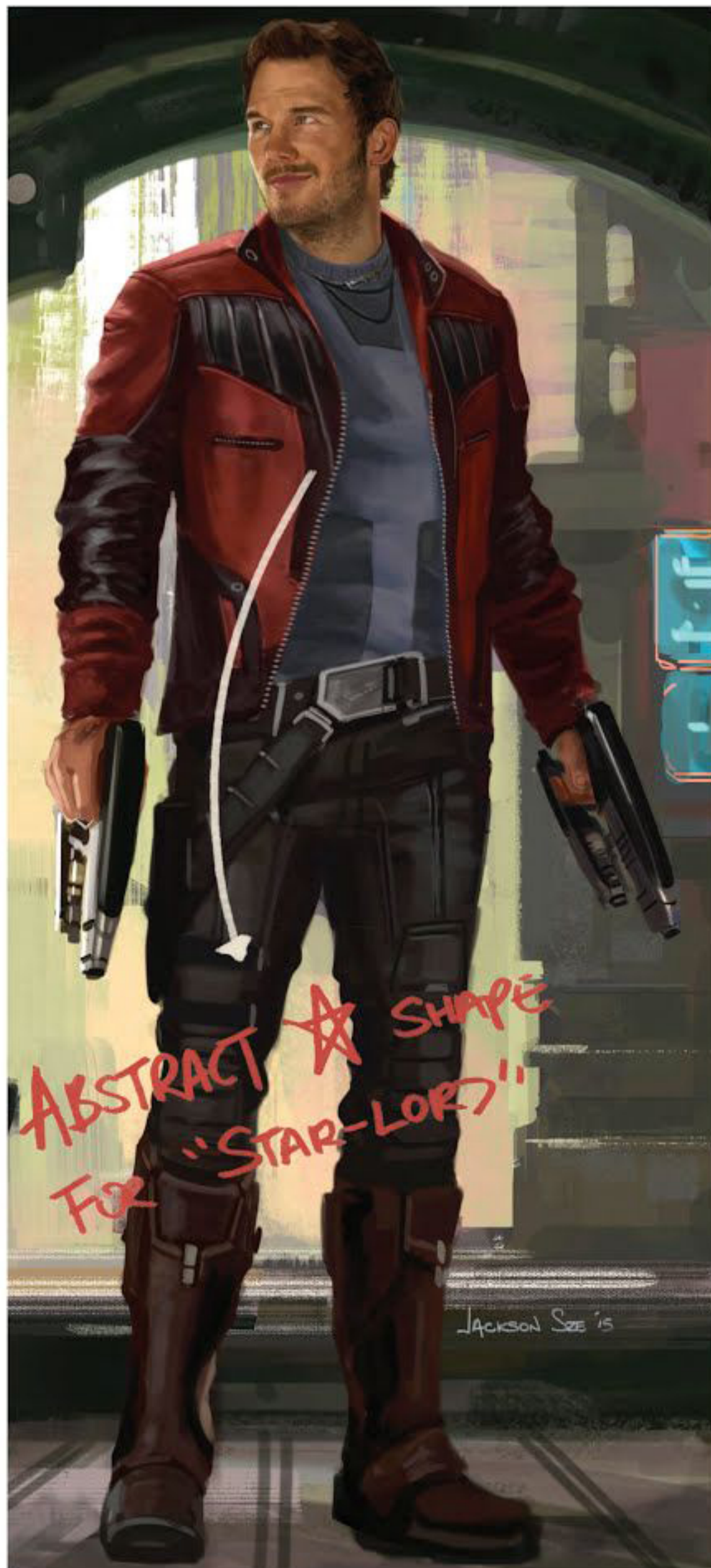


ROAD TO AVENGERS: INFINITY WAR

FUENTEBELLA ▲ WEN ►







What influence did the comics have for his on-screen look?

PARK: With Star-Lord in particular, when I saw his look from the comics, he felt a little oppressive. He even looks like he could be a villain with those beady red eyes. It looks a little scary. So one of the first things I did was lose the outer helmet part, that sort of Darth Vader-like helmet that looks oppressive. Let's open it so we can see his hair—that would be cool and soften his look—and then he could have that classic gas-mask kind of look.

I'm a product of the late '80s, early '90s comic-book era of Jim Lee and Image Comics, and a lot of characters kind of had that open, hair-exposed look. It kind of gave it a breath of fresh air and made them feel a little bit more relaxed. I did that, and then Kevin Feige came into our office after those two weeks to look at all of our computers, and he really liked that idea. Eventually, Charlie [Wen] ended up doing his final design, but the one contribution that I had on the first Guardians was the open hair. That's my claim to fame. [Laughs.]

What was the process like for designing Star-Lord's look in the sequel? Was it easier than the first go-around?

PARK: It was definitely easier because we already had his established look. We know who the actor is, and we know the look from the first one was very successful. And James didn't want them to change drastically. He liked how they looked overall—all these characters—so a lot of the design that we did on the second film was just cosmetic, or minor changes and updates to get another feeling, and the feeling he wanted to get was a little bit more of a rock-star vibe. Relaxed. Like, they're the Guardians of the Galaxy now. He's famous. When he says he's Star-Lord, they don't answer "who?" anymore.

Is there anything fun or interesting about Star-Lord's aesthetic you think would be cool for fans to know?

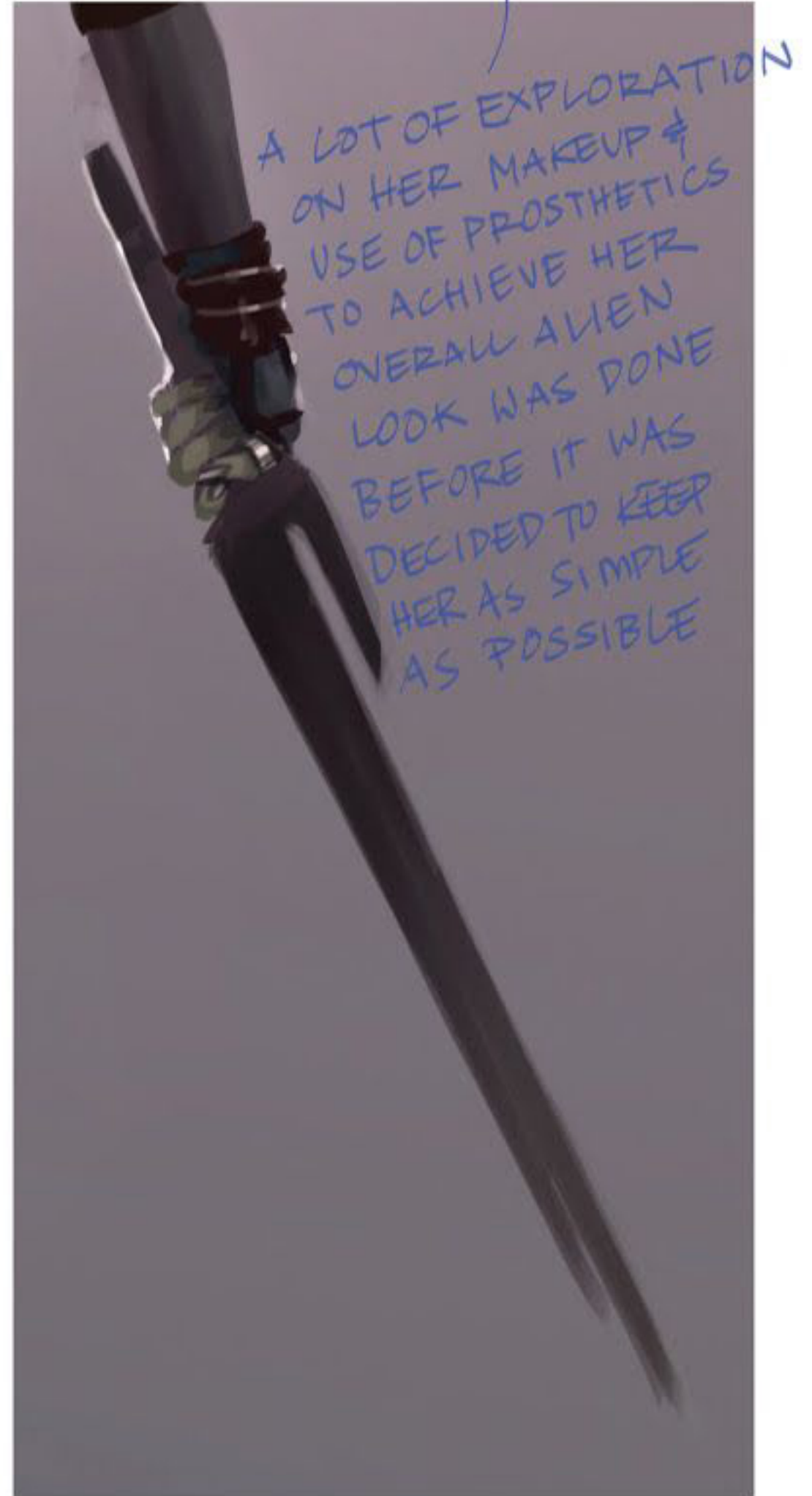
PARK: I think the main thing is that hair, because that's not the look from the original comics—but now if you look at the comics, that's what he looks like. He has the open hair and everything.



Does that happen often? That cycle of the comics inspiring the movies, and then the movies re-inspiring the comics?

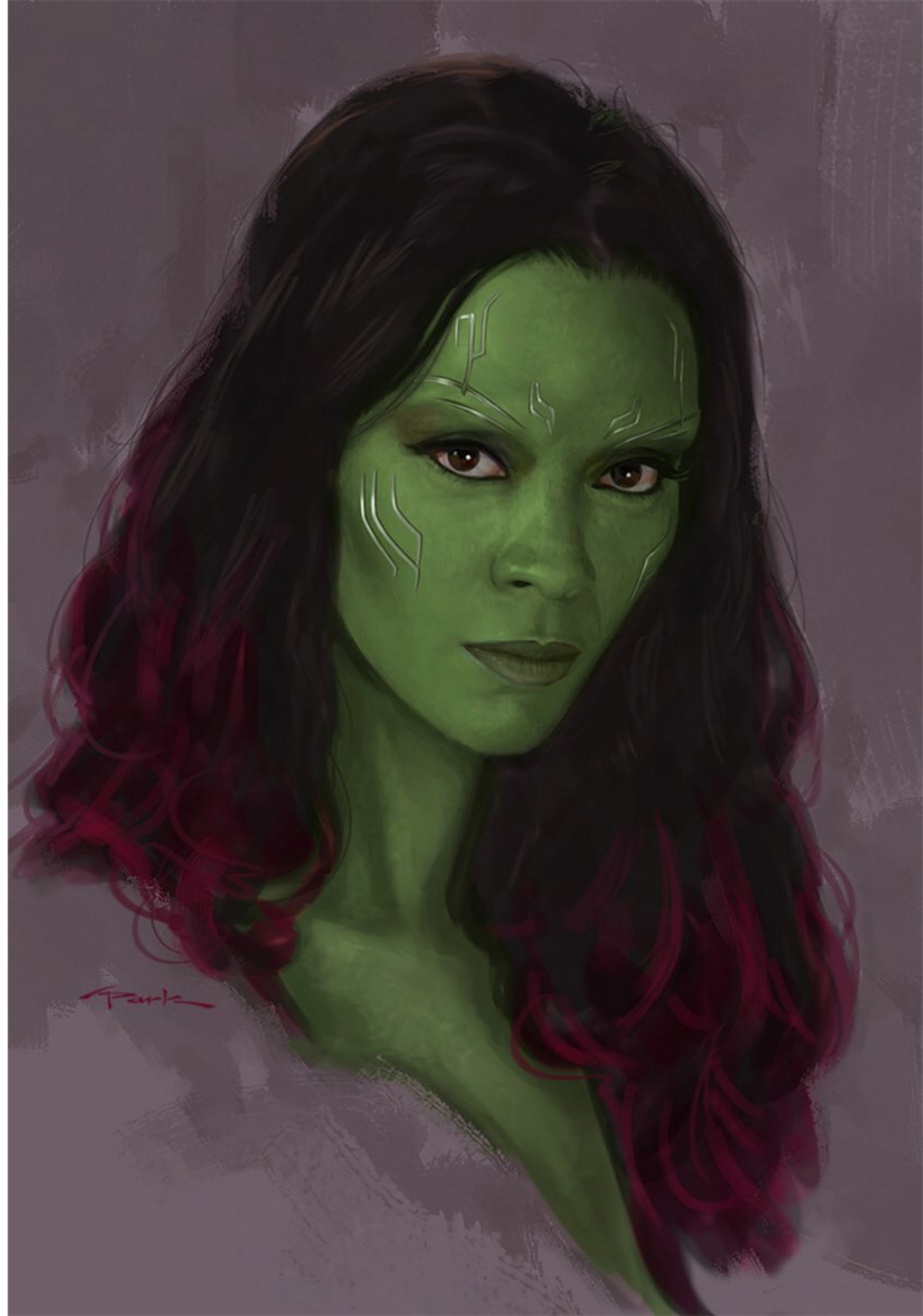
PARK: Oh, definitely. That's what's been interesting to watch, being here for the past eight years and seeing these MCU films for the past ten years. It's definitely cyclical, because everything we do is trying to honor and be true to the source material as much as possible, while still serving the needs of the story and the people here at Marvel Studios.

There's that group of hardcore comic-book fans that love these films—but there are also plenty of people that aren't comic-book fans, and these are their introductions to those characters. As they watch these films, the character designs become iconic and more known in pop culture, and then go back into the comics. It's also practical because the comics can get new readership. If people pick up a comic about the Guardians of the Galaxy and the characters look nothing like the movie, they're going to be like, "What is this?" The comics need to kind of feel like the movie as well. And the same thing applies to the animated TV shows. So in that sense, it goes full circle. ■

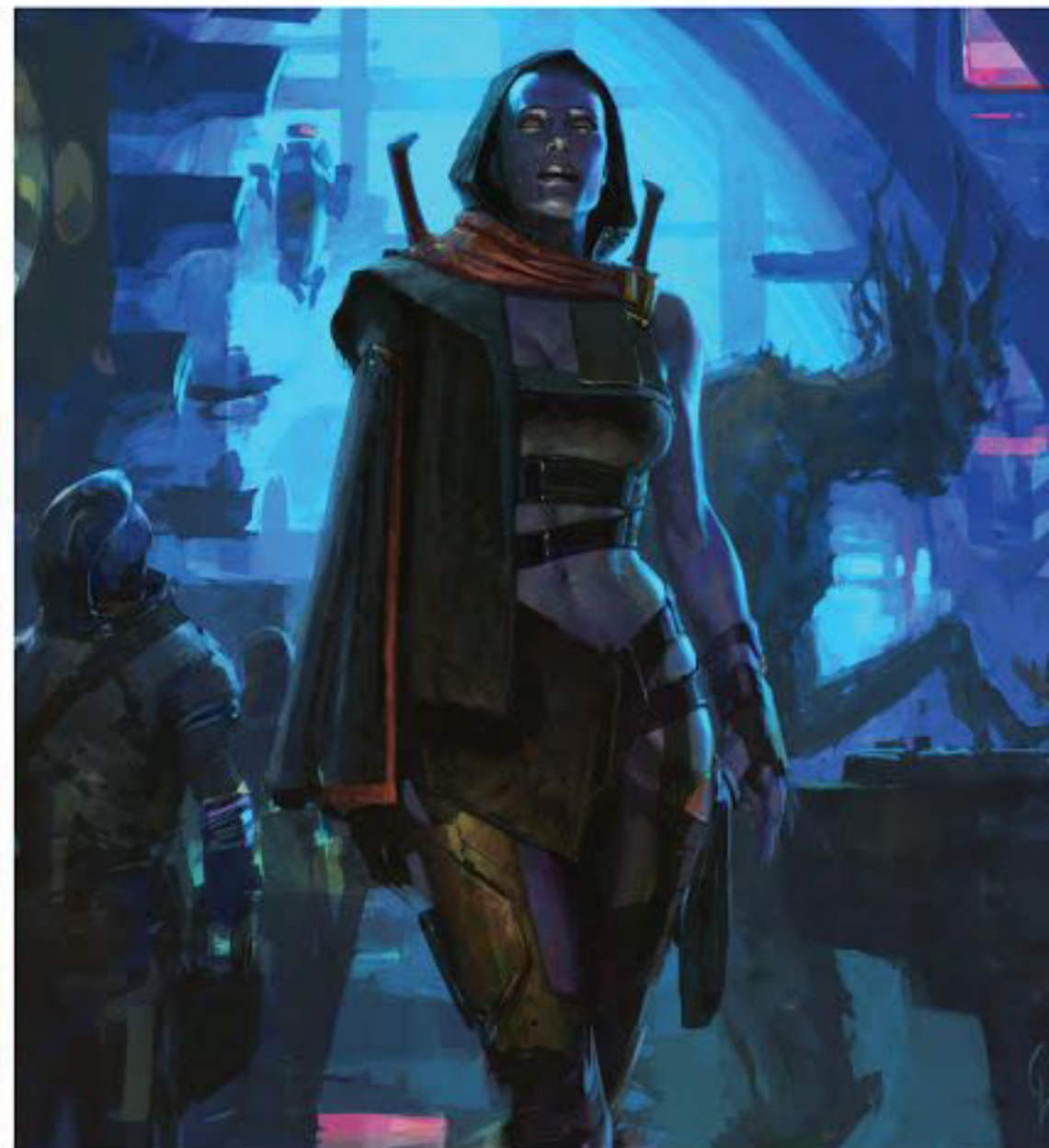


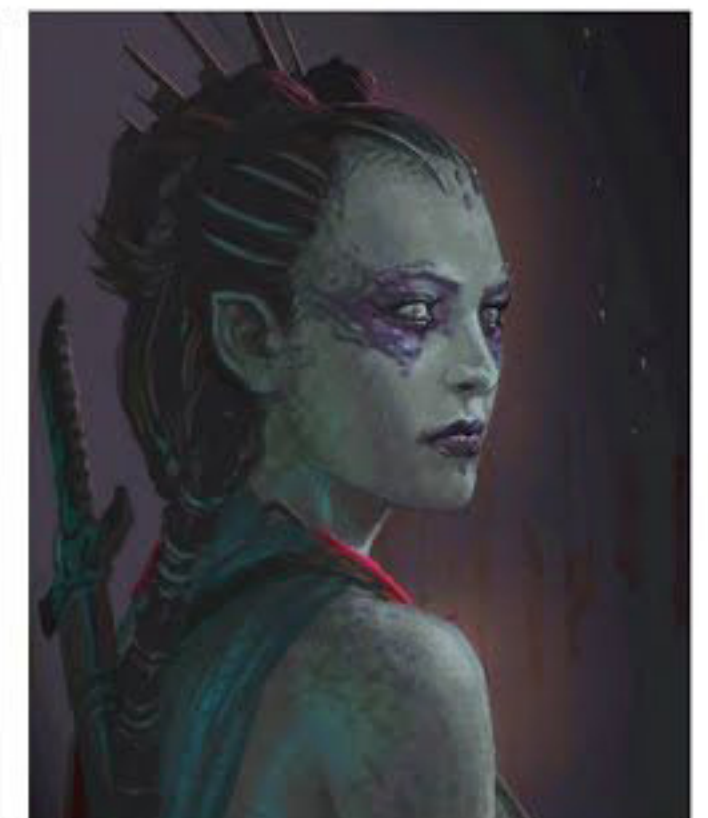
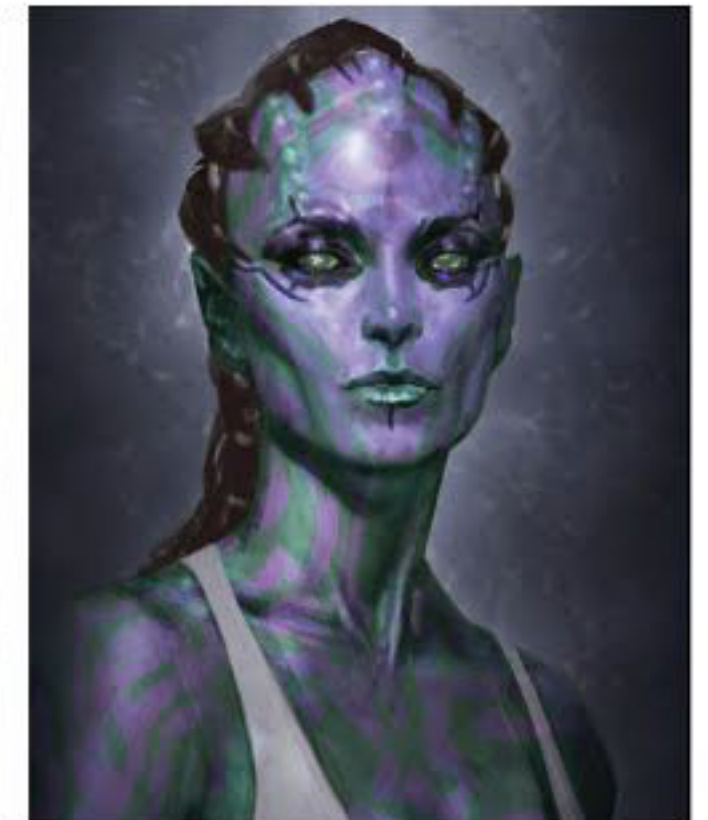
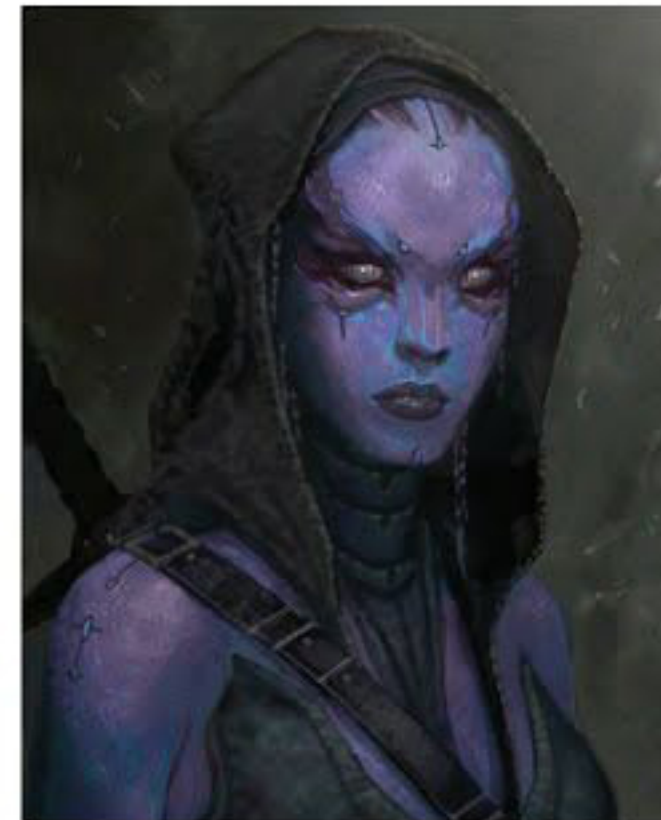
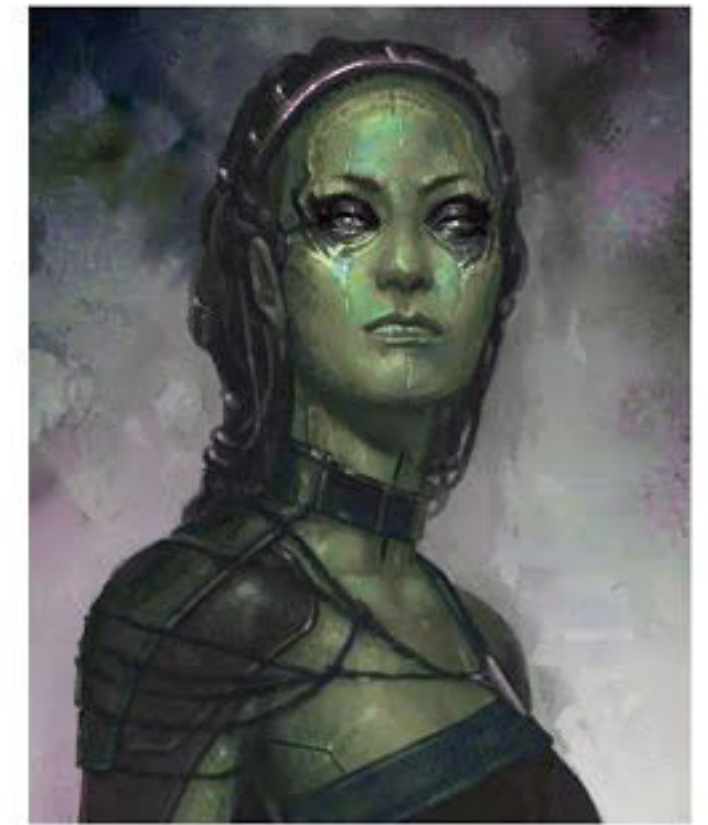
TOP LEFT PARK; TOP RIGHT CORDELLA ▲ DICKENSEON ▲

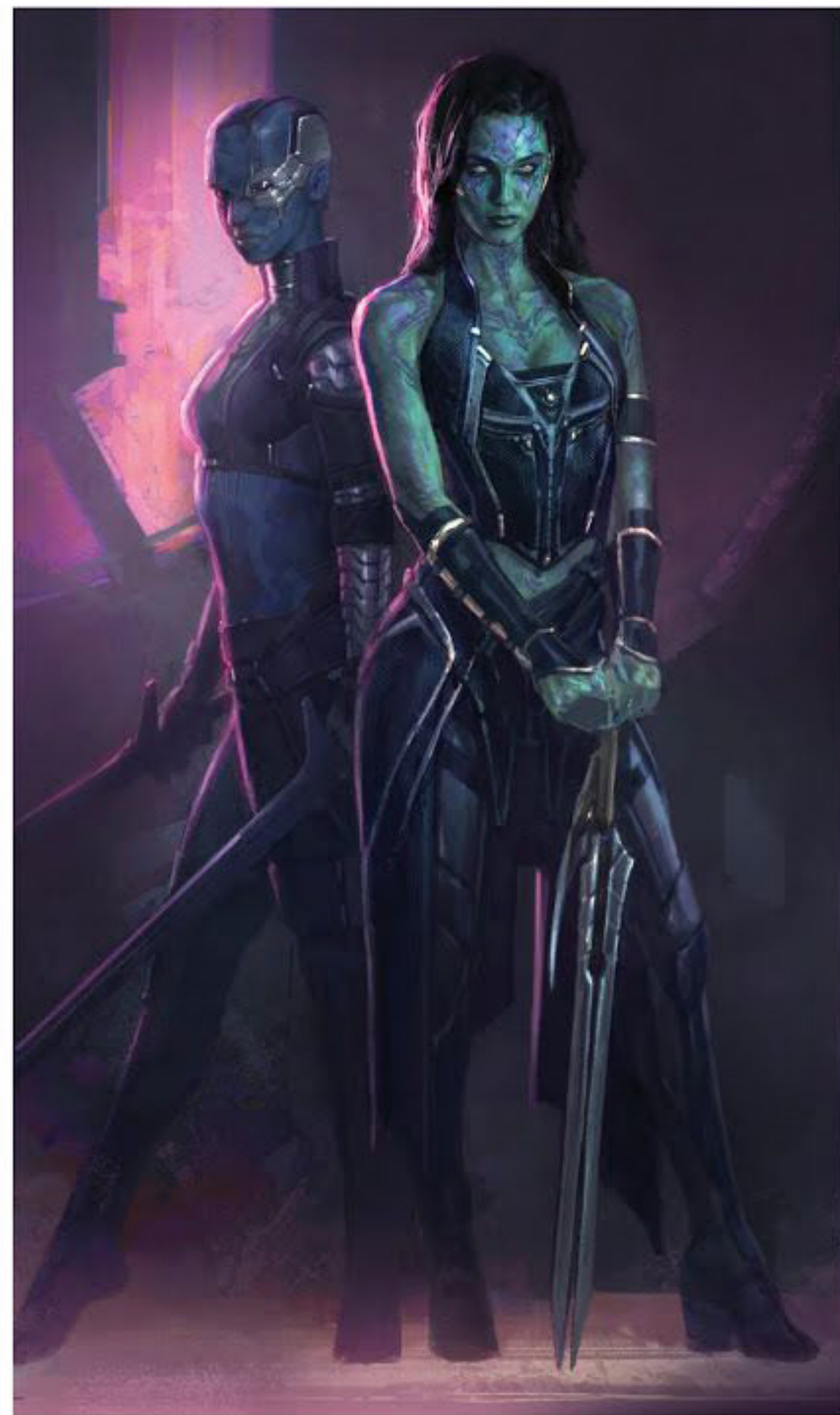
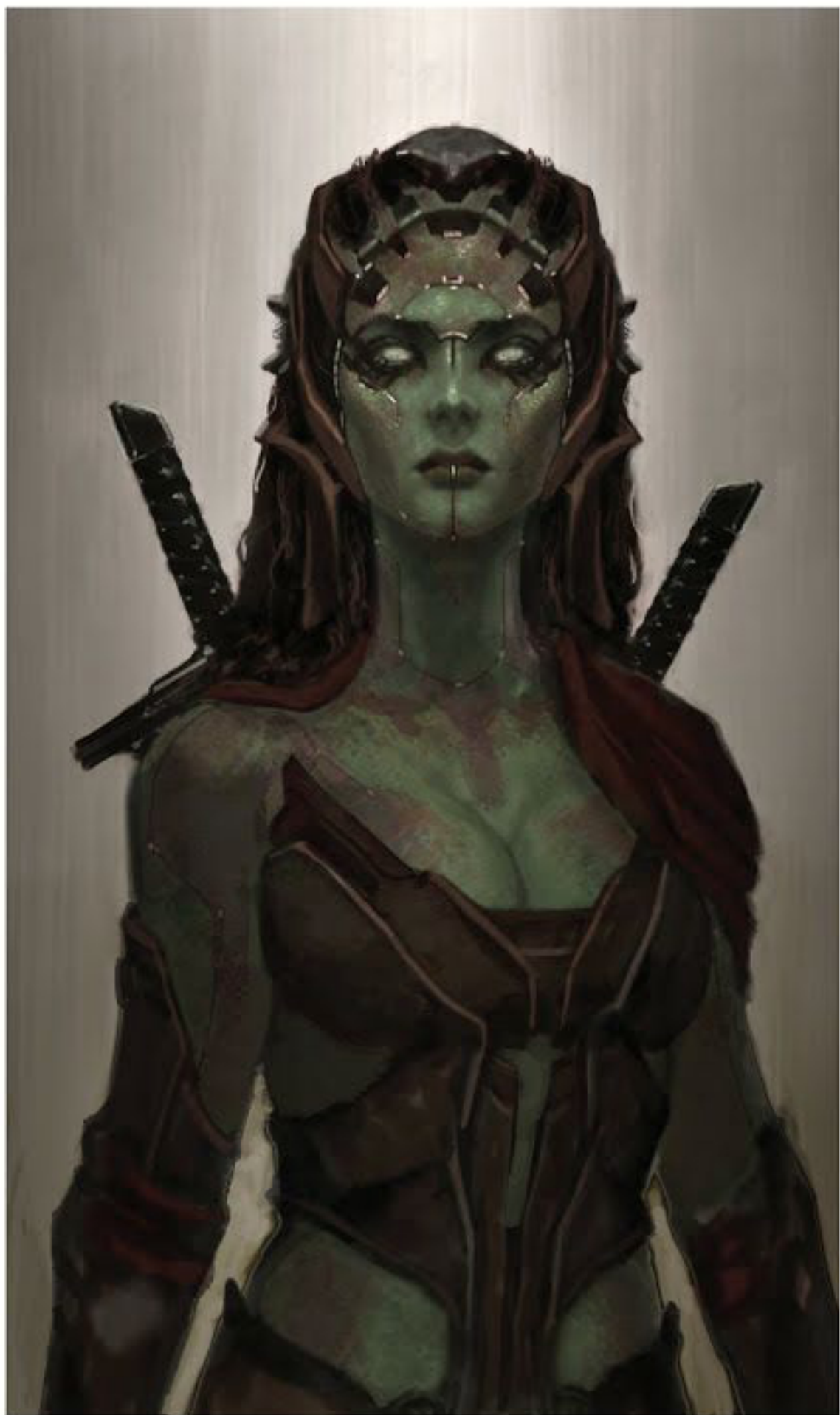
GAMORA











PARK: On the first *Guardians* film, Gamora was a little bit more hardened, because she started off as a bad guy—the assassin who does Thanos' bidding, but wants to get out of that life. When we see her in *Guardians Vol. 2*, she's definitely softened. Not only has she softened, but she's also found new purpose, she's found a new family. From the get-go in *Vol. 2*, James wanted the characters to have a little bit more of a relaxed, less costume-y, less serious type of look. He wanted to explore a little bit more of a rock-star look with a lot of the characters, because they saved the galaxy and

now people know them. I was trying to give her a little bit more of that rock-star vibe, playing with jewelry, giving her arm bands and ripped T-shirts—things like that.

What's the most difficult part of designing Gamora?

PARK: Gamora is a character whose costume is not a costume—it's more real-world in the sense that it's alien wear, but it's very reminiscent of what we're familiar

with clothing-wise. When it comes to a lot of the Guardians, they're wearing jackets, tight pants, boots, and belts, and it's not an alien look. So the challenge comes in trying to find that sensibility—and I'm talking specifically with *Guardians Vol. 2*. You can go in a lot of different directions when James says "rock star," so it's trying to find what his sensibilities are and what he wants to get out of this look for this second iteration of this character. ■









DRAX

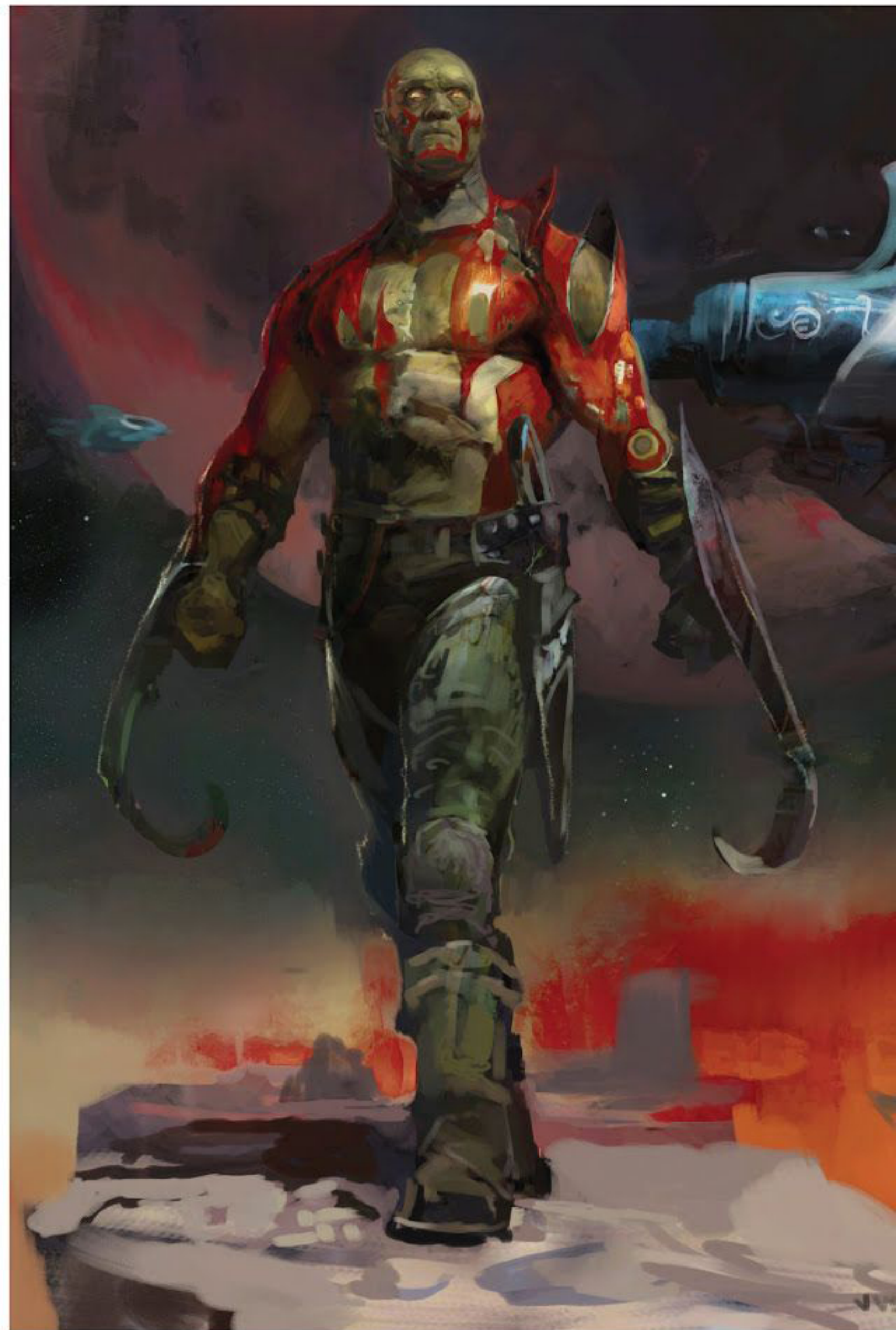
An alien incapable of understanding metaphors, Drax takes a literal approach to everything he does. The tattooed warrior known as "the Destroyer" prefers to save the universe as a member of the Guardians of the Galaxy without wearing a shirt.

Helping create the designs etched on Drax's skin was Concept Artist Justin Sweet. We discussed the process of adapting the comic-book character's tattoos and articulating them for a filmgoing audience.

How did you first get tasked with designing Drax?

SWEET: We were all tasked with designing Drax. I don't remember which artists were on it back then, but there were maybe four or five of us that were all creating different designs and showing them to the powers that be, and they would decide what direction they wanted to go. So I was just submitting my take on Drax like everybody else.

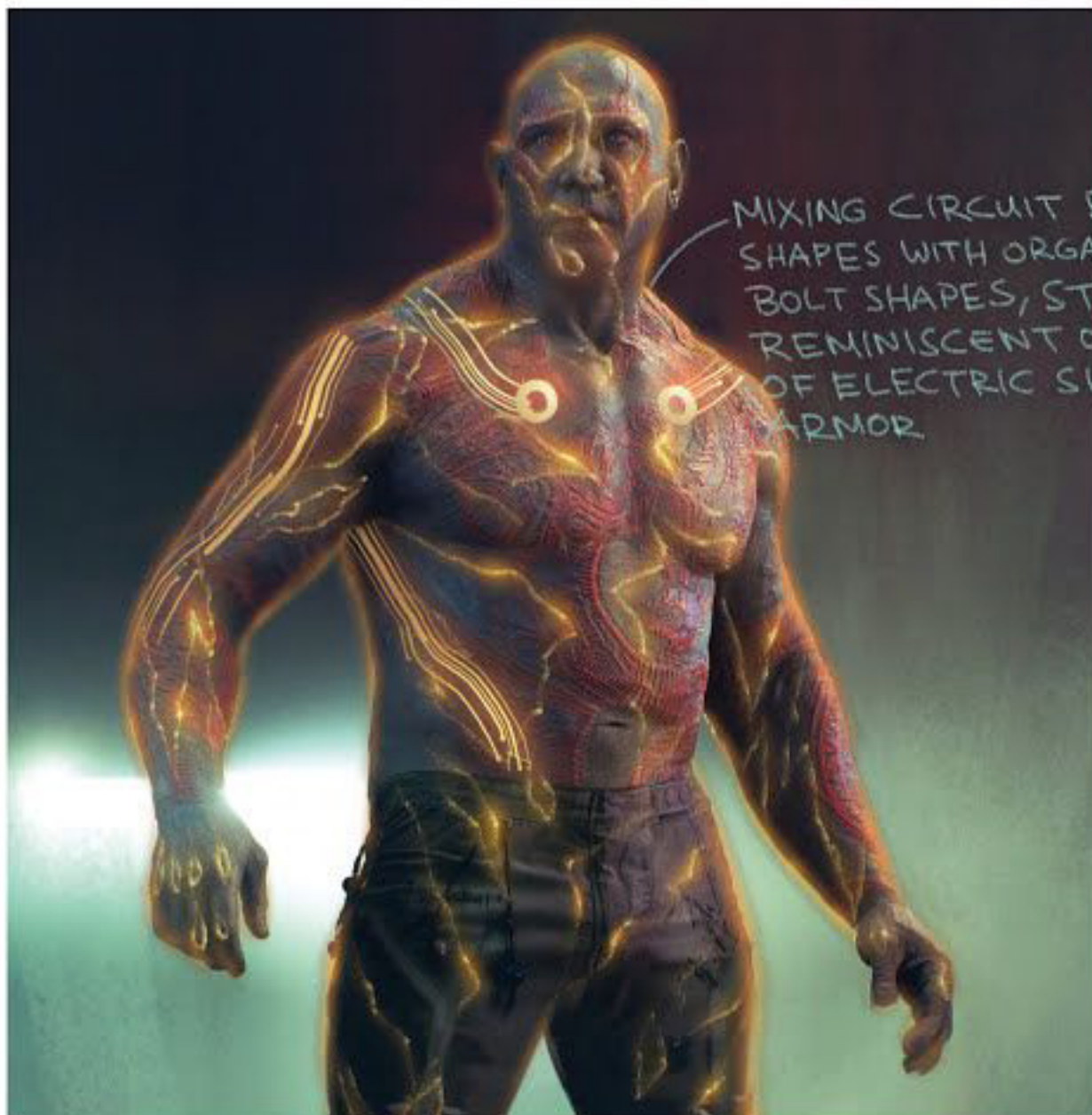








HEXAGONAL PATTERN,
WITH ANIMATED AREAS
WHERE THE MESH WOULD
DISAPPEAR TO ADD LIFE
TO THE SUIT



MIXING CIRCUIT BOARD
SHAPES WITH ORGANIC LIGHTNING
BOLT SHAPES, STILL TOO
REMINISCENT OF SOME KIND
OF ELECTRIC SHOCK WEAPON/
ARMOR



THE FINAL DESIGN WAS INSPIRED
BY THE NATURAL PHENOMENON OF
UNDERWATER AIR BUBBLES CLINGING
TO SKIN, AND VISUALLY COMMUNICATES
THE IDEA OF A THIN, PROTECTIVE LAYER
IN THE VACUUM OF SPACE IN THE
MOST SIMPLE AND ELEGANT FASHION

ROCKET

The genetically engineered Rocket is the self-proclaimed brains of the Guardians of the Galaxy operation. The anthropomorphic raccoon (just don't let him hear you call him that) is as quick with his mouth as he is with a gun.

Several artists contributed to Rocket's development, but Charlie Wen—former co-head of the Visual Development department—was responsible for the initial designs. Concept Artist Jackson Sze took the lead for the sequel. Conceptualizing the crass, gun-toting raccoonoid was a design first for both Wen and Sze.

Were you familiar with the Guardians of the Galaxy before you were tasked with designing characters for the film?

WEN: I had no idea who the Guardians of the Galaxy were when [Marvel Studios President] Kevin [Feige] first told us. Needless to say, we did more research developing an overall feel for this film than any of the other MCU films I was heading.

Had you ever designed an anthropomorphic animal?

WEN: I designed plenty of creatures that were anthropomorphic in my *God of War* days, but this was the first that was pretty much a straight animal.

What kind of research did you do? Any hands-on animal studies like Disney animators used to do?

WEN: We did bring in a trained raccoon to study its movements and attributes; that was extremely helpful in understanding Rocket's movements and gestures in order to design his upright body to be suitable for it.

What was the biggest challenge designing Rocket?

WEN: [Director] James Gunn really wanted him to simply be a raccoon. In the beginning, I was envisioning Rocket as a creature that could be described as a raccoon, but not necessarily as an actual raccoon. This would have been an easier sell in the same way that Chewbacca was easy to believe in because he was not an Earthly animal that we know and have clear notions of. Imagine if Chewbacca were a bear—much more difficult to pull off.





WORKING OUT
POSSIBLE SHOT & POSE
FOR ROCKET



▲ CORDELLA ▲ TOP SIZE



▲ MOVING PICTURE CO.



◀ WEN

PARK ▲

TOP LEFT WEN; TOP RIGHT MEINERDING



When you were designing Rocket, did you think he was going to be as popular with fans as he turned out to be?

WEN: I felt that both Rocket and Groot were either going to be an enormous hit that the franchise would rest upon, or they would be the stone that sank the ship. We knew that the audience really needed to embrace these two characters or the new franchise would not work—quite a bit of pressure there—but I had an incredible Vis Dev team around me that made the project one of the most memorable experiences I've had at Marvel.

What was the design process like for Rocket's second cinematic appearance?

SZE: The direction from James for

Vol. 2 was that he didn't want them to change all that much, but he did want them to be more rock 'n' roll. So I went with the leather buckles and bandanna, hopefully trying to give a slightly edgier look. Rocket had an almost utilitarian uniform on the first one. This one was about making sure their individual looks were tethered, the clothing a little bit rougher and hopefully edgier. I was also thinking about him exposing some of those implants, because there's a backstory about how he was experimented upon—whether he would actually be hiding that, or he's proud of his history. That was just something I thought of when I designed the character. It was not specifically from James. With those implants, I decided that he probably wouldn't hide them, so a little bit was exposed around his chest area to show him embracing his identity, but that was something of my own making.







What difficulties did you face when trying to come up with concepts for Rocket?

SIZE: I was mindful of the proportions of the raccoon body, because it's not something that I am as familiar with as the human body. I think that in my first round of designs, my Rocket body was a little bit squat. I had to make sure to elongate him so he had the proper proportions. I more carefully studied proportions in my second pass on him.

What's the best part about designing Rocket?

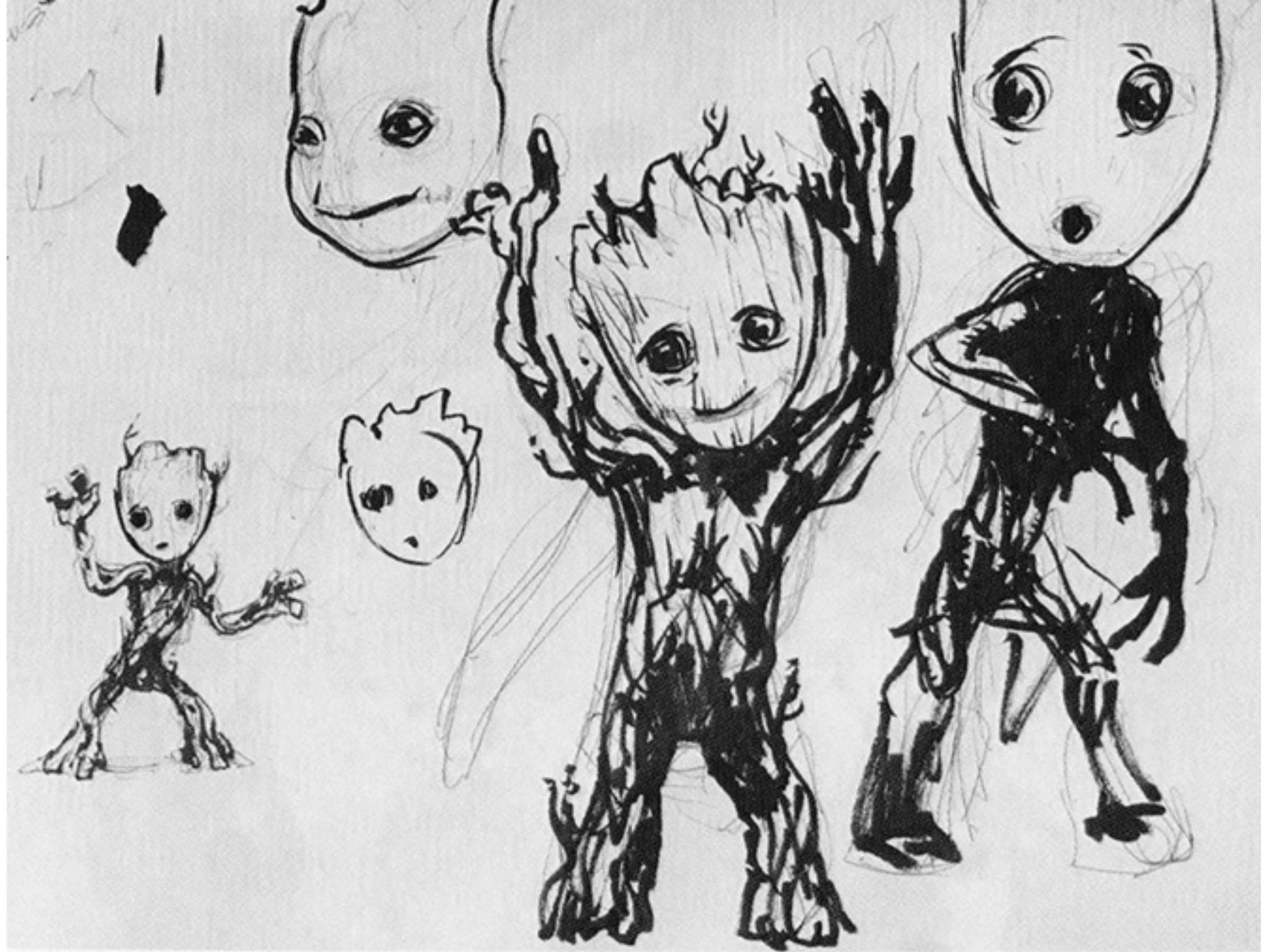
SIZE: It's really fun because it's not every day you design clothing for animals. [Laughs.] It's a fun departure from designing for regular human bodies. Also, I liked the character from the first film, so I was really glad to get a chance to take a pass on his look for the new film, and hopefully create something that fits his personality and that the audience responds to. ■





GROOT







GROOT
THE
FRIENDLY
GIANT



Glowing eyes and back
of moss make him
less appealing here

Groot's musculature is impressive. How difficult is it to find the right proportions and positions for what are essentially bits of tree and bark?

HERMAN: It's actually really difficult because you still want him to have a human silhouette where he has two legs and two arms and a head and is generally the shape of a human, but you don't want him to be human. You want him to read as something else. So the balance of trying to find shapes that work and mimic those human proportions—like the musculature—while not standing out too much is actually kind of difficult.

How do you feel your larger design translated into the smaller version? Are you happy with how he turned out?

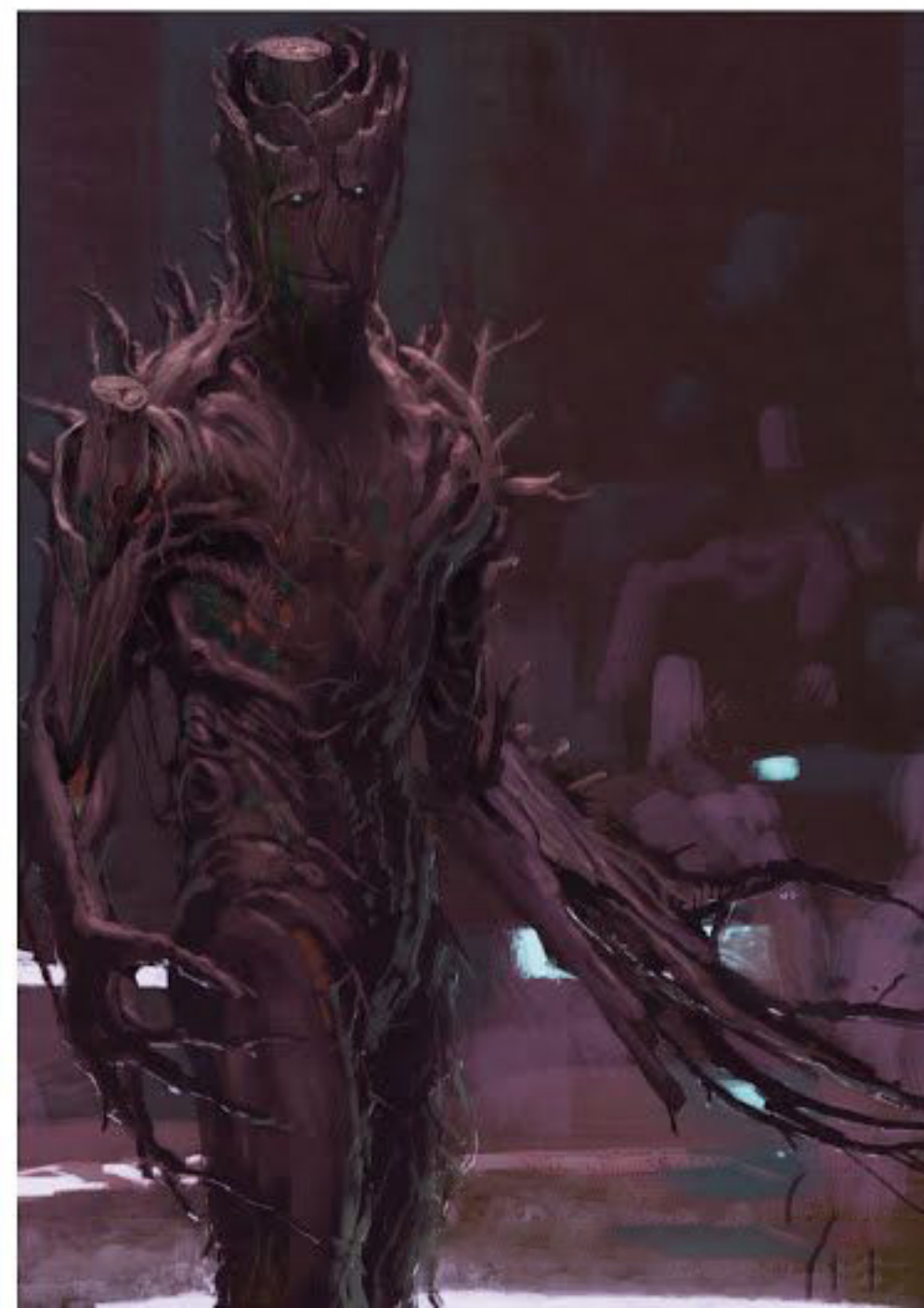
HERMAN: Yeah, I am. There are a lot of elements in the Baby Groot design that were kept from the big design. Even some of the musculature had similar flows. The baby and the adult were not too far off, even in his hairstyle. The teenager one is a bit different, but the baby and the adult have similar reads, which is cool to see.

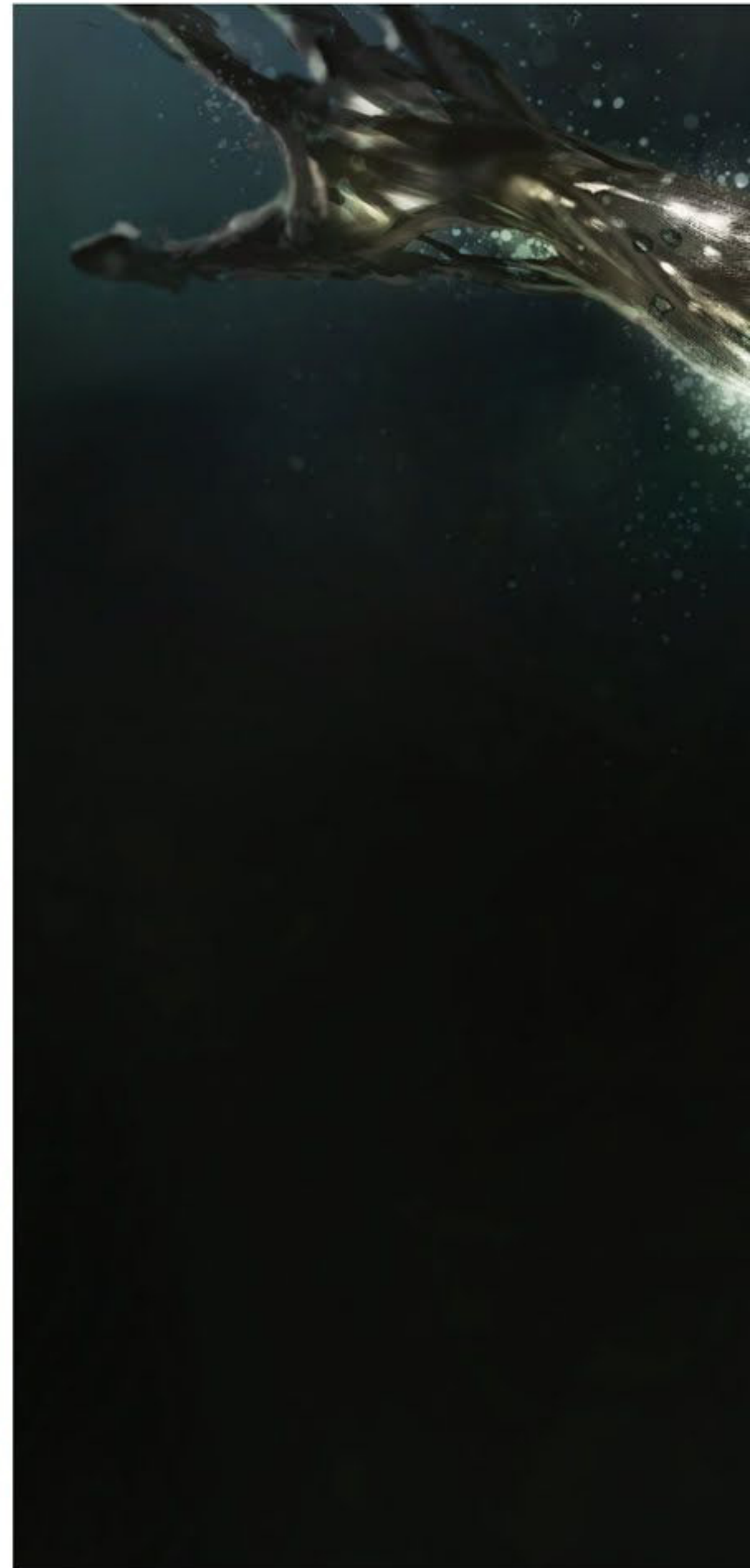
Baby Groot is the cutest! How did you first get tasked with designing him?

FRANCISCO: [Co-Head of Visual Development] Charlie [Wen] came to me toward the end of production on the first film and said they needed one more character, and it was going to be a creature, so they thought I should tackle it. It turned out to be a version of Groot after he dies. James Gunn had a clear idea of what he wanted it to be: a plant in a pot. They told me he had to be cute. I don't think I knew he was going to dance yet, but he had to look like Groot, but not really. It was a brand-new design because there was no Baby Groot in the comic books.

What elements of Josh Herman's larger design did you incorporate into the baby version?

FRANCISCO: He is made of the same plant material as adult Groot, but he doesn't have all the bark stuff because he's still brand new and growing. As I developed my final design, I think I did it more on the greener side to help him feel younger.





◀ TOP LEFT **SIZE**;



spore FUN!!!
LIGHTS
😊

rodney .f





SW=7



ANTHONY
FRANCISCO
2013

ROAD TO AVENGERS: INFINITY WAR FRANCISCO ▲



FRANCISCO & HERMAN ▲

I LOVE THESE FACIAL
EXPRESSIONS!!



▲ FRANCISCO ▲ TOP METHOD STUDIOS



▲ FRANCISCO



▲ HERMAN



CUTENESS ! MORE ! AND SHORTER ARMS ☺



Baby Groot is a very expressive character. How do you get his facial features right?

FRANCISCO: I made sure that I get the cute factor with the big eyes—when you get the big eyes, you are able to have more emotion, like they do in anime—and designing the face so there's not much clutter, so you can see his expression better.

You did a lot of fun poses in some of your concepts. Where did you find the inspiration for those?

FRANCISCO: My kids are my inspiration. That's how I'm able to push myself to get to the right mindset in finding that positive, cuteness feeling for Baby Groot. When I worked on the first *Guardians of the Galaxy* five years ago, at that time, my son Constantine was just five and I looked at his photo all the time. And on *Guardians of the Galaxy Vol. 2*, I still looked at his photo, because he had that body type. And my daughter, Amelie—same thing. I also used her as reference. That movie is really close to my heart for that reason. ■





MANTIS

Alien empath Mantis is the newest addition to the Guardians of the Galaxy. Audiences saw her join the team after helping them defeat her boss—Peter's father, Ego—in *Guardians of the Galaxy: Vol. 2*.

While developing Mantis' design, Visual Development Supervisor Andy Park created illustrations with a variety of skin colors, antennae shapes and sizes, and costumes before filmmakers finally settled on the look audiences would see on screen. Park spoke about translating Mantis' comic-book look for the MCU, as well as the unique challenges specific to this character.

How did you find out Mantis was going to be in Vol. 2?

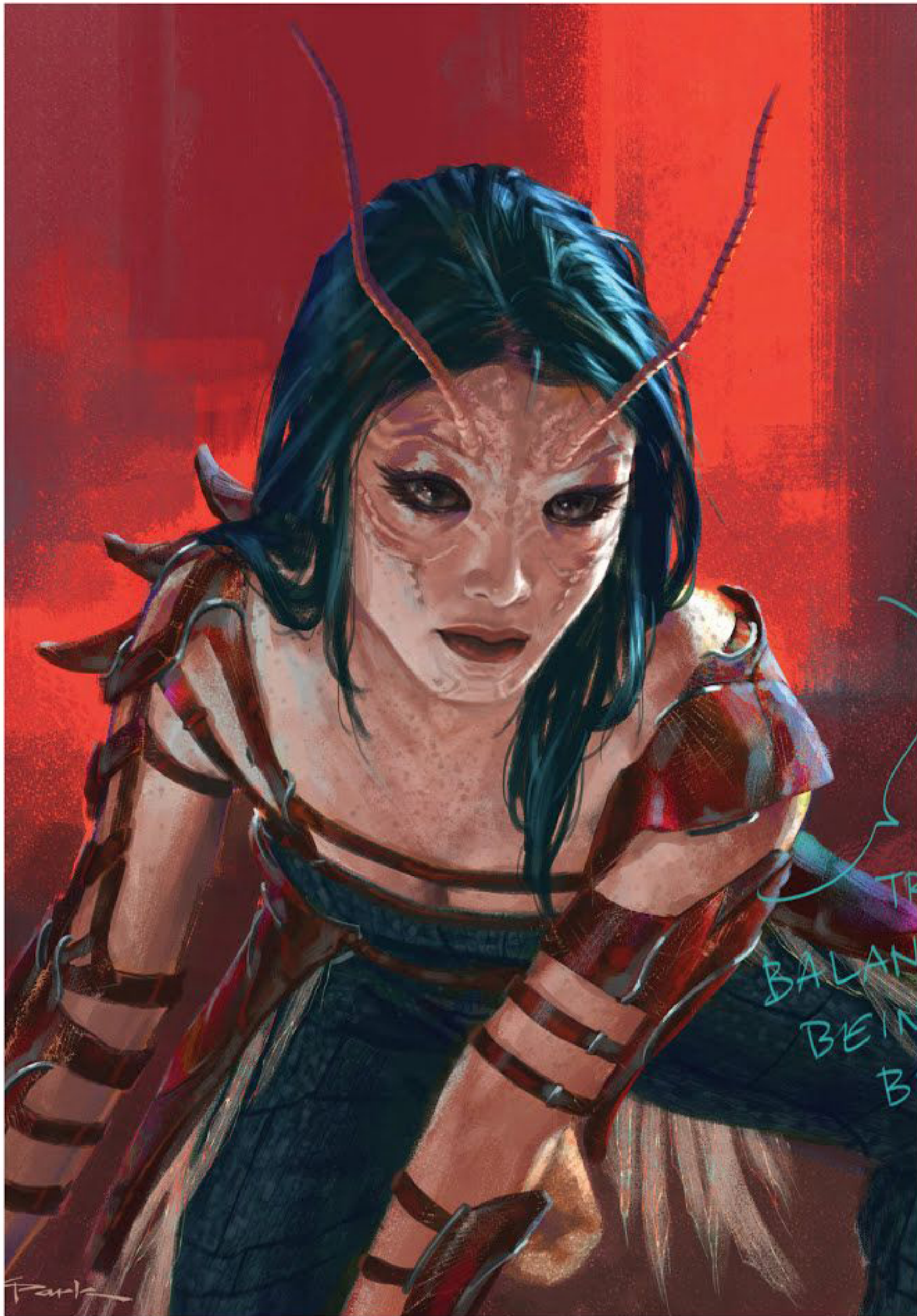
PARK: I sat down with [Director] James [Gunn] the

day we started Vol. 2, and he told me there would be new characters—and that one of them was Mantis. She was the first character he wanted us to tackle. I had the most fun designing her on that project.

What direction did Gunn give you?

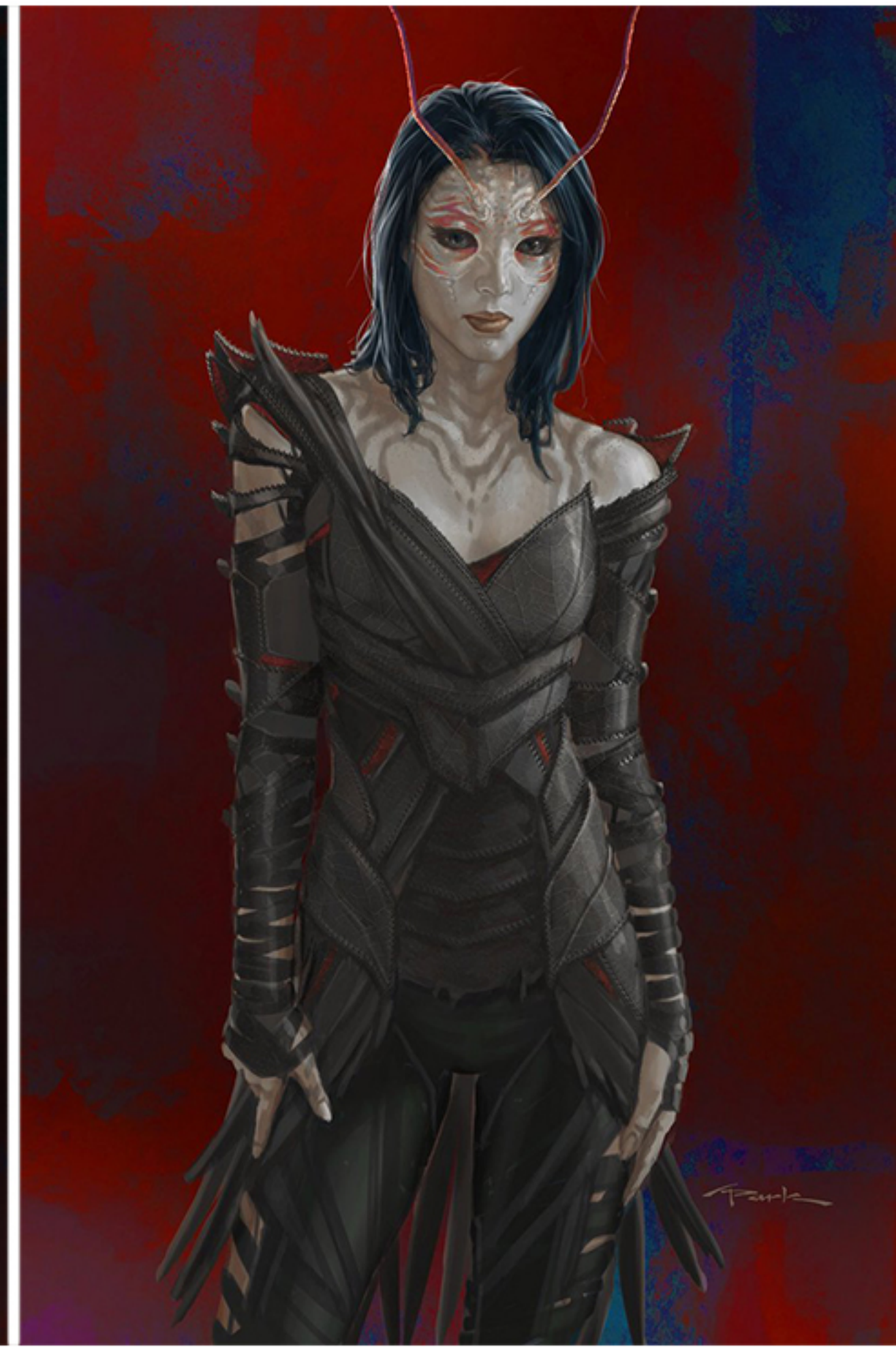
PARK: There was a need to keep her attractive because James knew really early on about the joke calling her unattractive—so the audience should probably see things differently than Drax. We needed to create a character who had an insect-like quality, yet was still physically beautiful. She also needed to appear innocent. She's not an assassin or a seductress. She's fairly naive. Another factor for me personally was that James knew he wanted an Asian actress—so for me, being Asian, that was exciting to see more Asian representation.





TRIED TO
BALANCE HER LOOK
BEING INSECTOID-LIKE
BUT STILL ATTRACTIVE



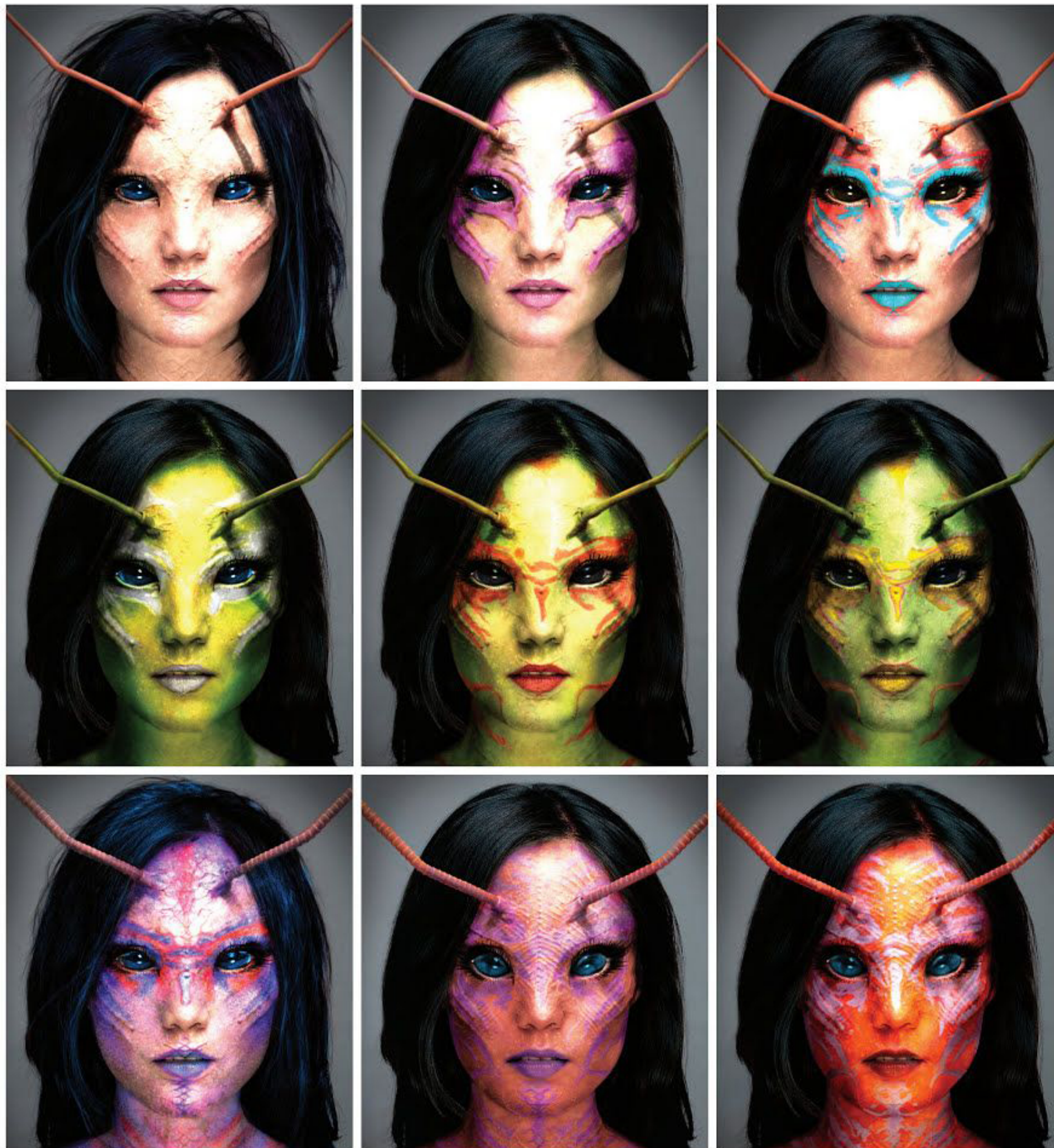


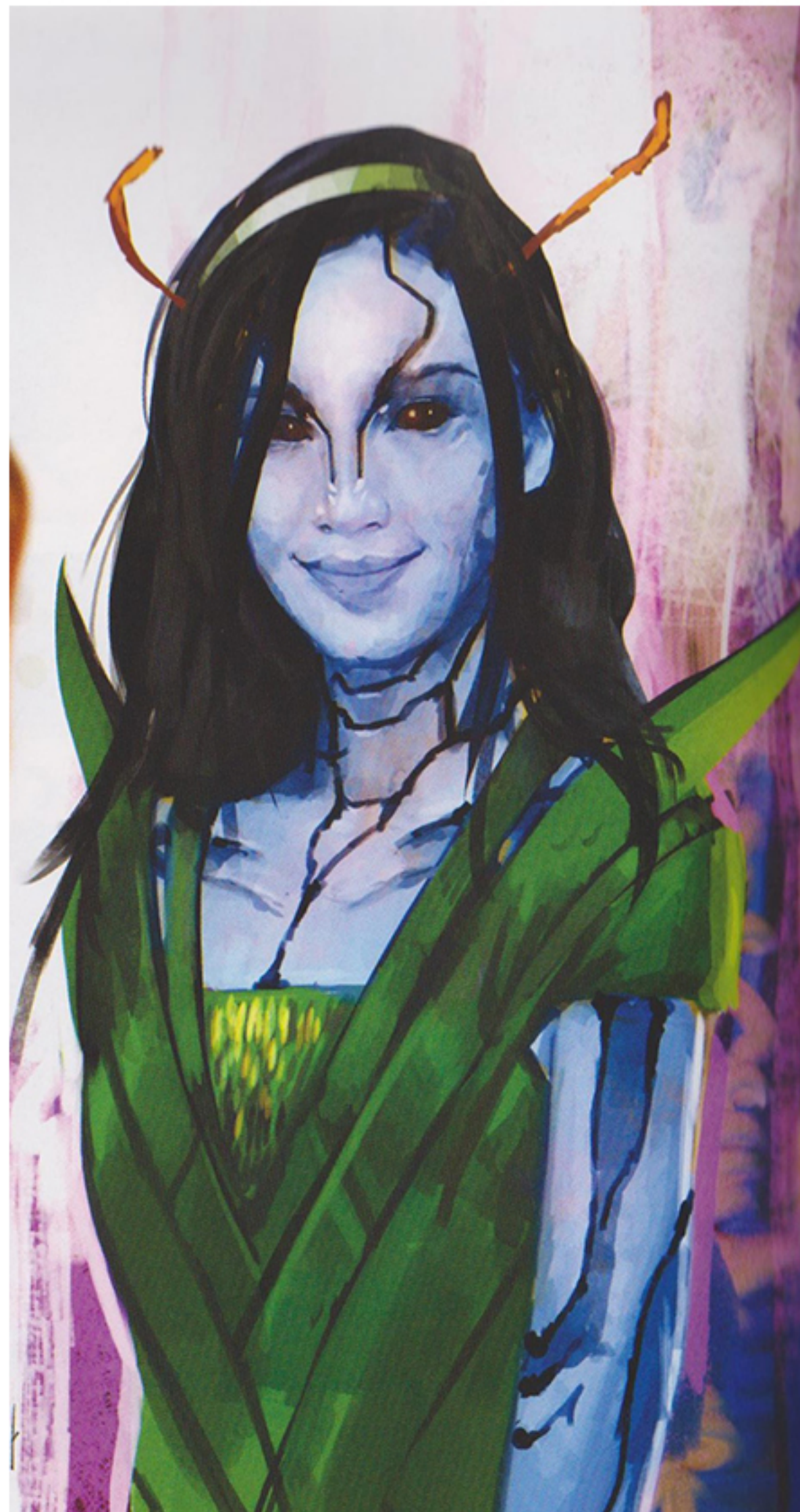
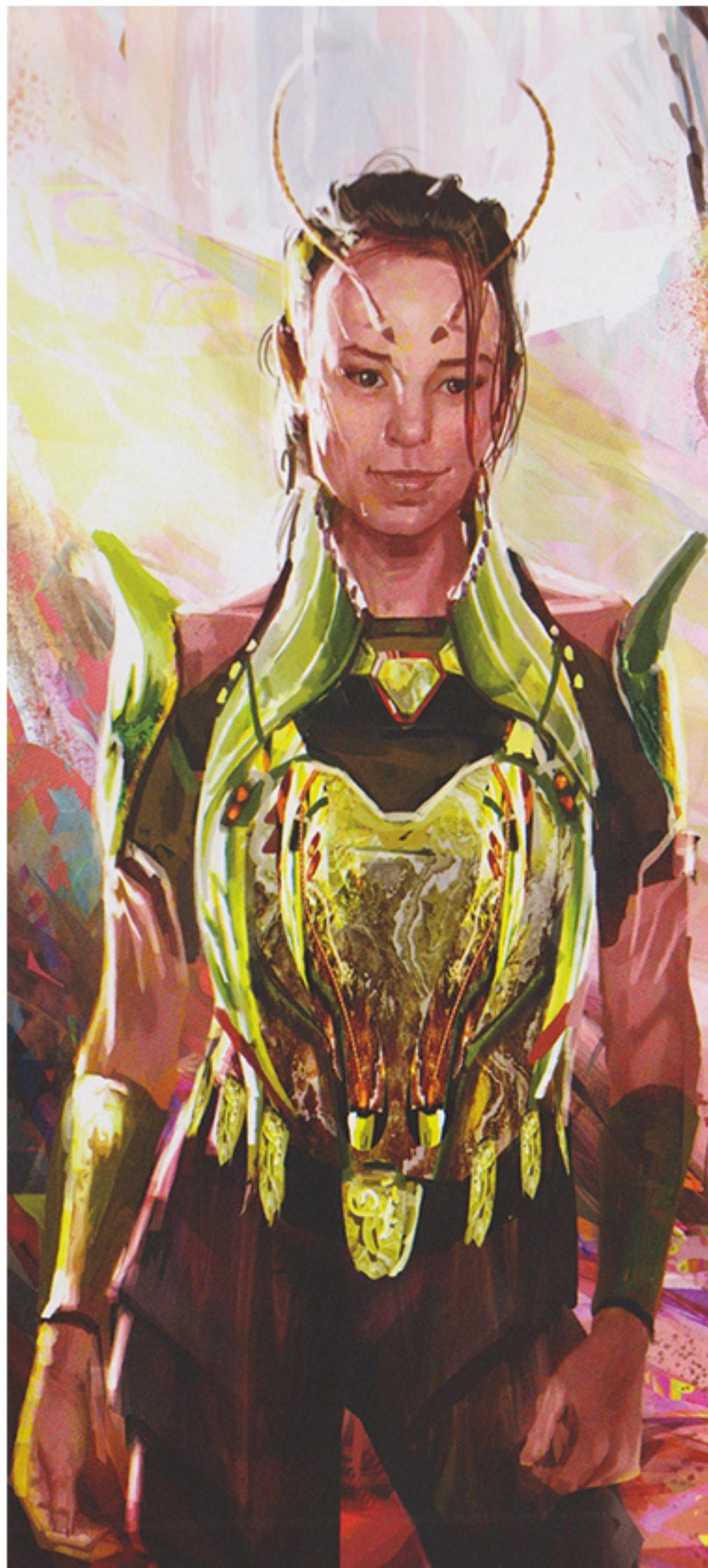
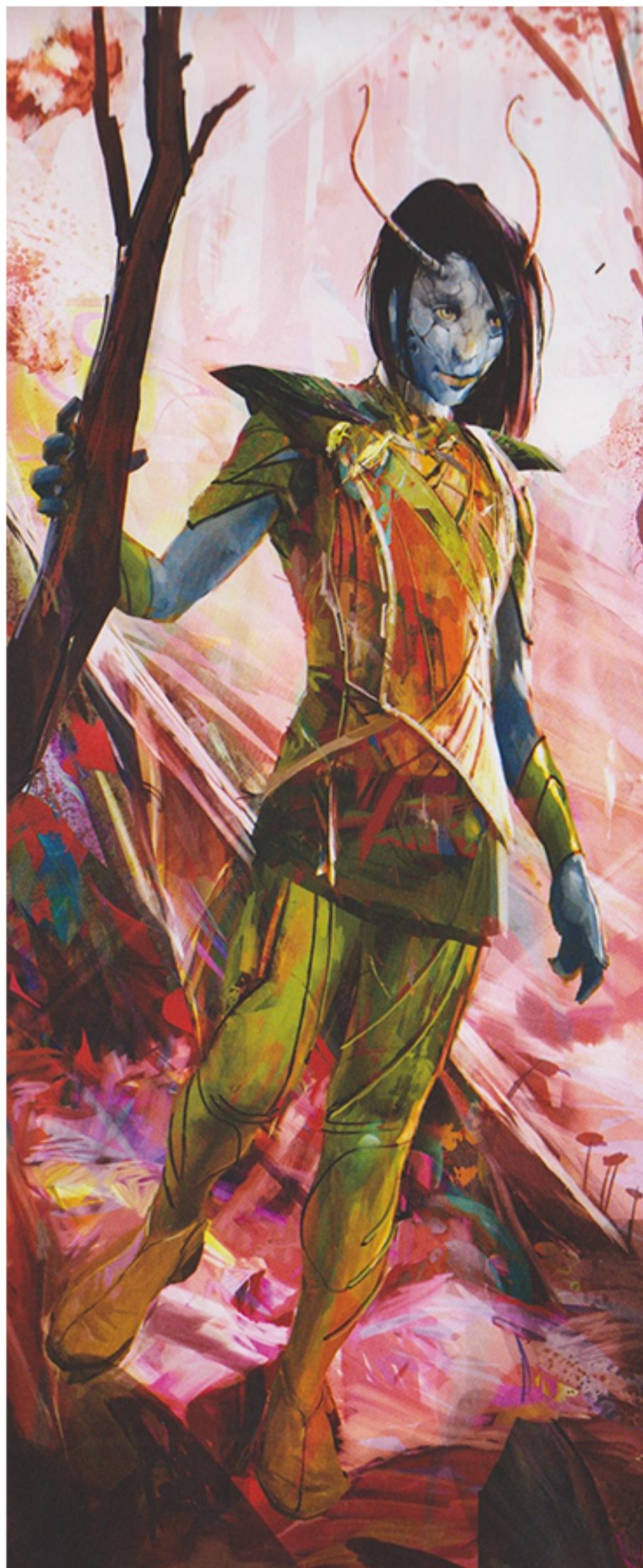
Your Mantis concepts have a variety of skin colors and patterns. What was the thought process behind those, and how did you end up settling on Pom Klementieff's own flesh tone?

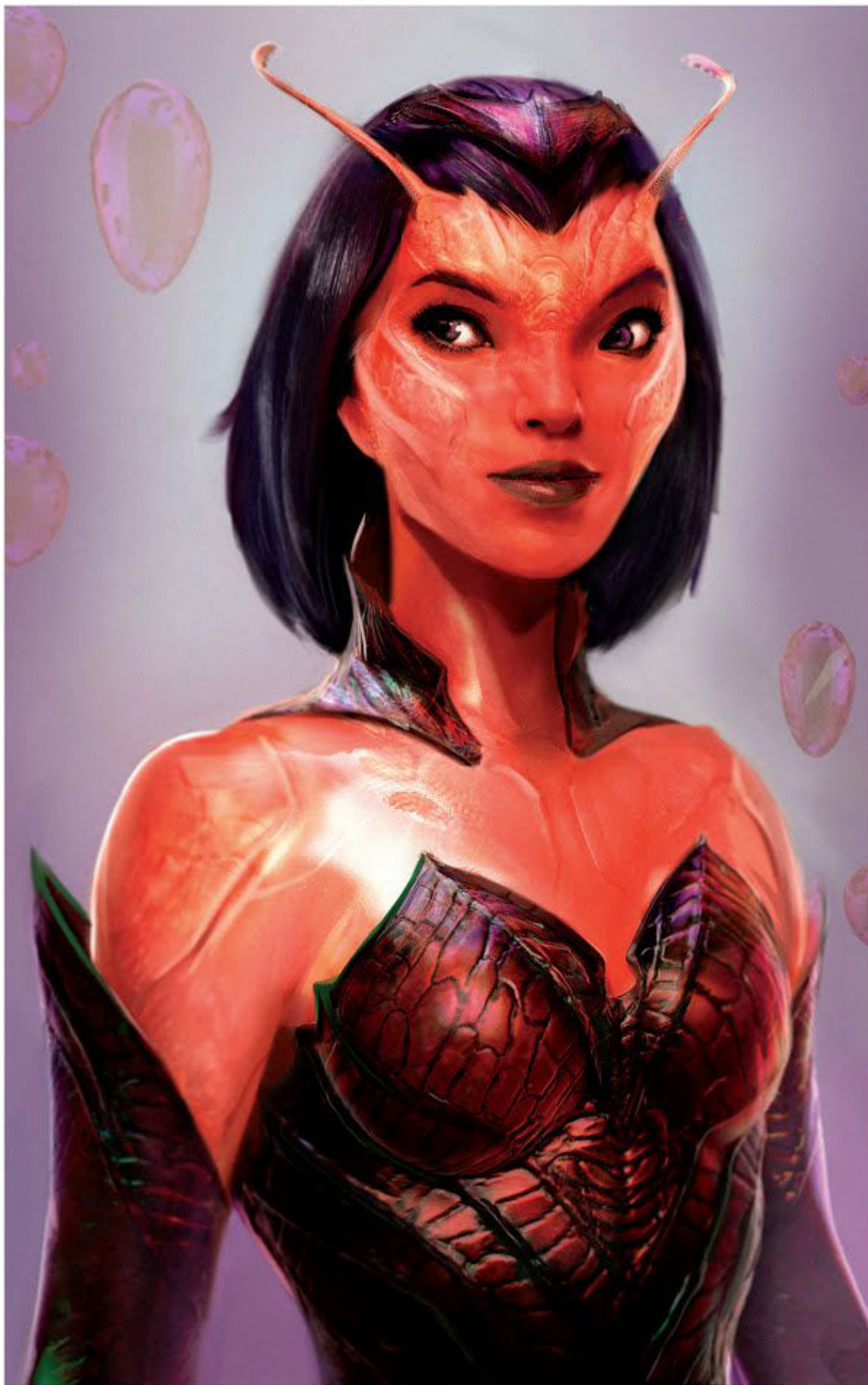
PARK: I explored the whole gamut of colors, from purple to pink to blue to red. In the comics she is often portrayed as having green skin color, but I didn't want to do the same green as Gamora. I did several versions along with the other artists on the Vis Dev team. And then James responded to the very first image I did, which was my favorite as well. Eventually several tests were done and James felt like he didn't know whether it was going to work with all the patterning on the face. So eventually it was pulled way back to not having that stuff.

I think the ultimate decision for her skin color was made after they cast Pom. I should start by saying that one of the early design choices James wanted to do was to enhance the eyes. He wanted to make the eyes large with CG to give them an alien look. But after they cast Pom and did some tests on her and gave her some alien-looking eyelashes and black contact lenses that cover the whole eye, her eyes looked huge already. She looked great, so there was no reason to enhance her eyes. And also because of Pom, they decided to keep it simple. She has such a great look and then her acting just completed the character. They kept her skin natural and added the wig and those antennae, and it was decided that would be enough. And again, that's James' sensibility—to go a little bit simpler, especially with the female characters.

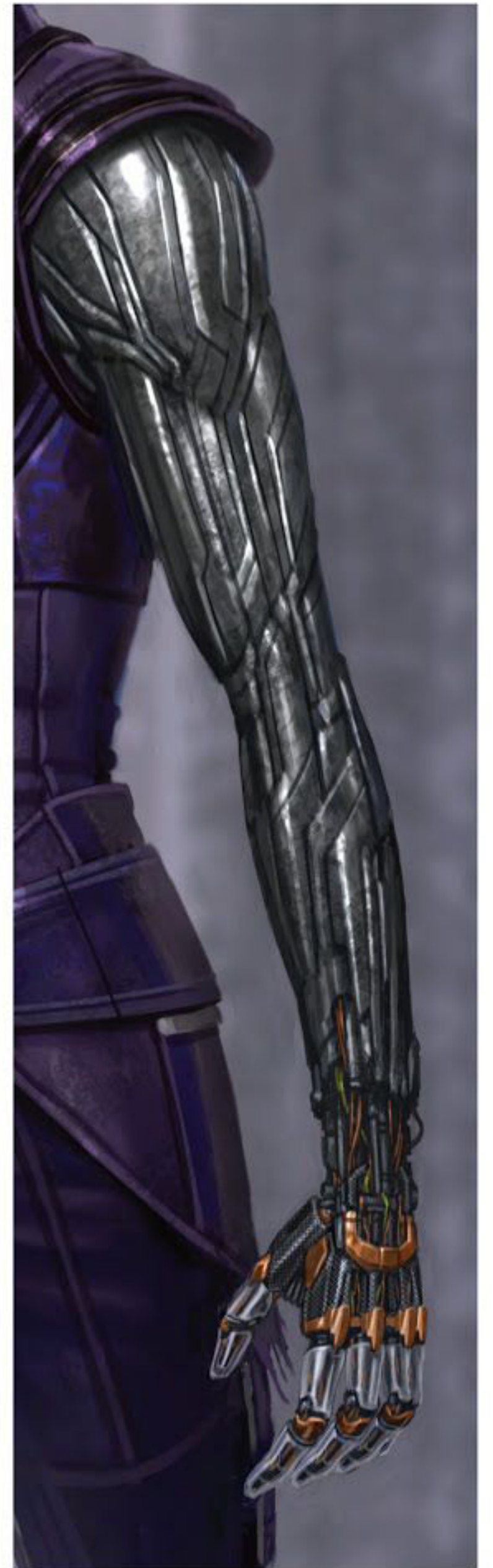
What was difficult about designing Mantis?







PARK: Initially, *Guardians Vol. 2* was a challenge because of how much the story was constantly changing as James was writing and directing it at the same time, and the character that was constantly evolving was Ego. So much of that movie revolves around him, and Mantis' visual needs are necessitated by who Ego is. It wasn't until we finally got the look of Ego down that I was able to do a take on Mantis' costume based on that; that's how we came up with her green, kind of shiny costume with the skirt. And just like every design we do here, we're looking at what we can take from the comics. She's got that skirt look in the comics, so I definitely pulled from that while also combining the things that James wanted. ■



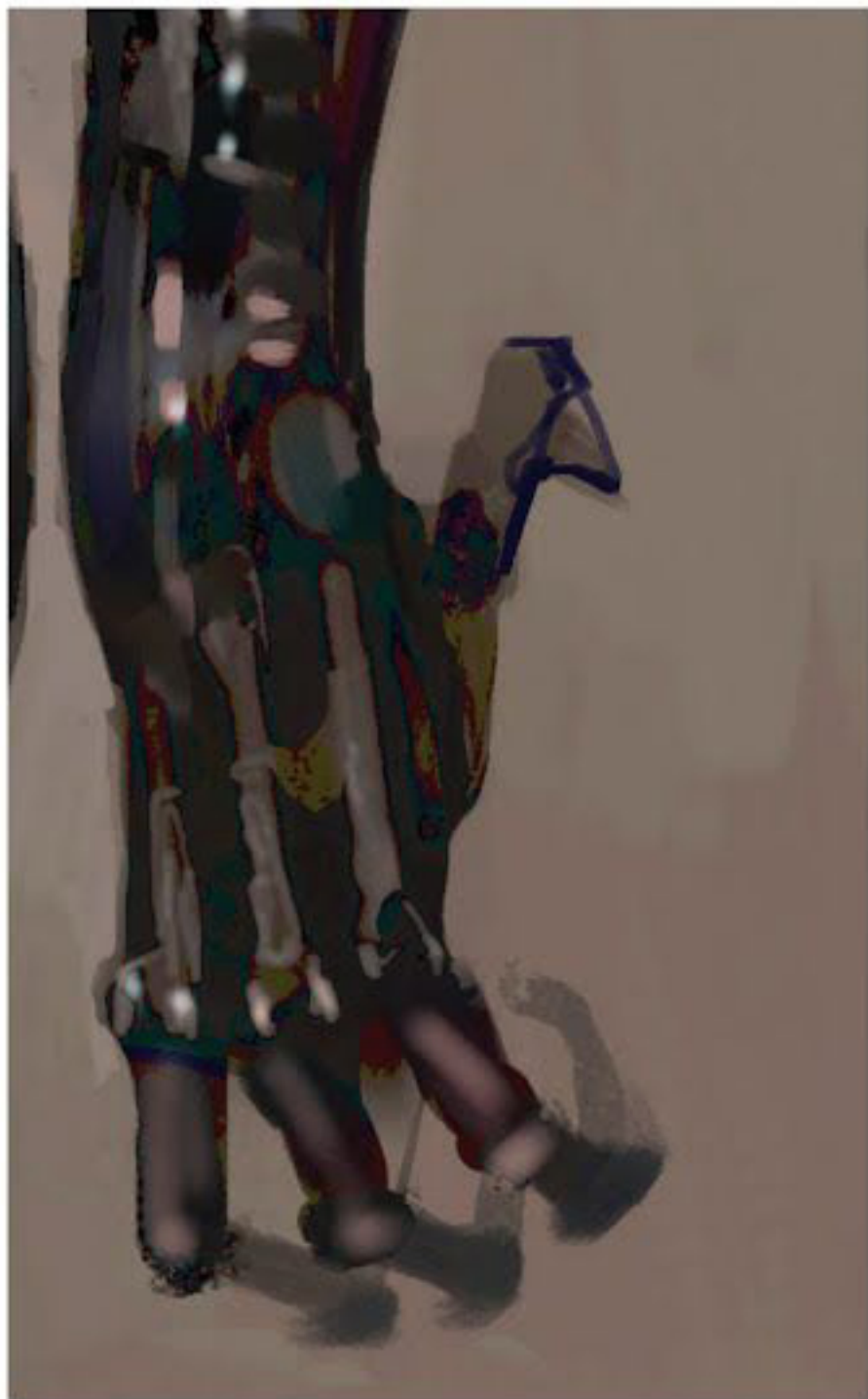
NEBULA

Just as deadly as her sister Gamora, Nebula was last seen heading off to kill their father, Thanos, in *Guardians of the Galaxy Vol. 2*. Cybernetically enhanced from head to toe, Nebula received a few design modifications from the first film in the series to the second, the most notable being a new left hand to replace the one she tore off at the end of the first film.

Visual Development Supervisor Andy Park interpreted Nebula's transition from comics to screen. We spoke about the inspiration behind her design—from sisterly similarities to the famous franchise that helped inform her look.

What inspiration did you take from the comics for Nebula's design?

PARK: Nebula was probably the most fun I had on the first *Guardians*. I know Nebula looked a little different in the comic. I don't know who did her bald look first, but I was doing designs for Nebula before it was decided that there were going to be any more *Star Wars* films. We thought we would never see another *Star Wars* film. So in the Visual Development department, we saw this as our opportunity to be Marvel's *Star Wars*.



▲ SWEET



▲ CORDELLA

PARK ►







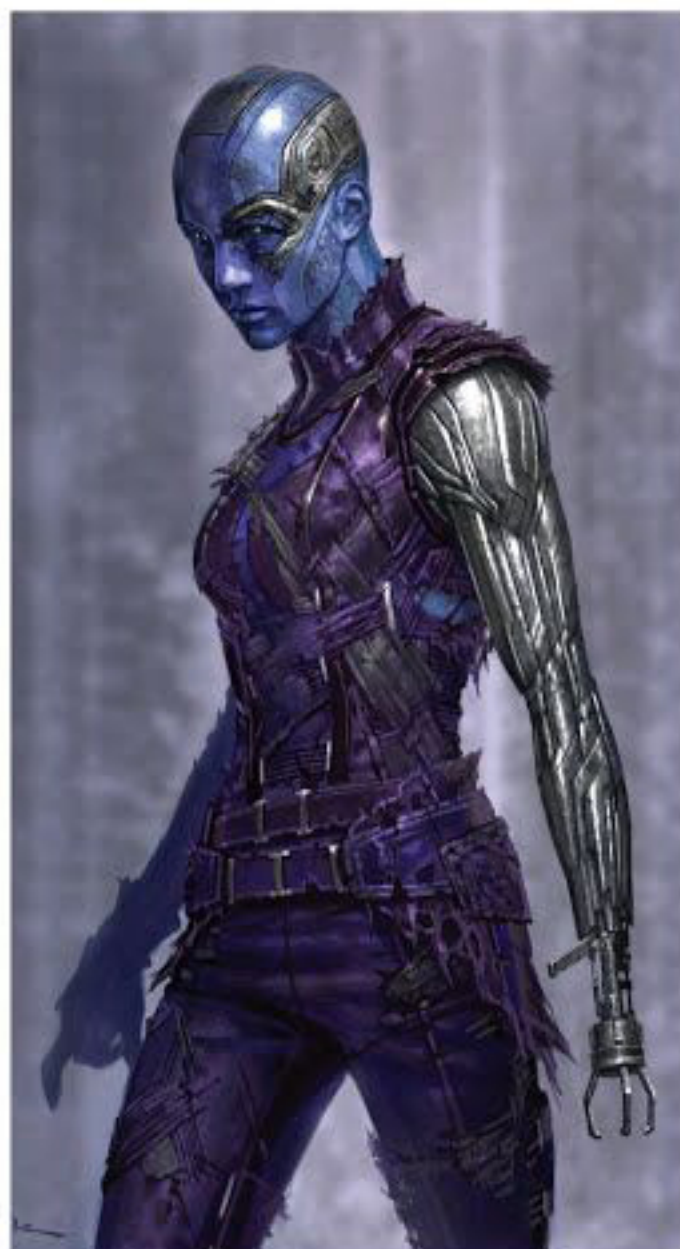
At the end of the first film, Nebula tears off her hand — meaning you had to develop a new version for the sequel. What was the design process for that?

PARK: For *Guardians Vol. 2*, James wanted her initial hand to be rudimentary—it's literally just three prongs, very much like the claw games where you try to win stuffed animals. I even went a step further, which we don't necessarily see in the film, where there's a lever you have to pull to close the hand. So she can't even close it on her own! Then, of course, the Ravagers get her a cool, new, slick hand. For that one, I was just going back and forth with James. He wanted to see a little bit of translucence in it so it's clear it's not her hand from the original design.

Nebula and Gamora are sisters. Are there any design similarities between them?

PARK: I designed Nebula after I had designed Gamora. Even though they are both daughters of Thanos, they're certainly very different. They're almost a yin-and-yang kind of relationship, so I intentionally didn't want them to look the same. That's why, even in some of the early paintings that I did of both Nebula and Gamora, I painted them together to kind of see how they played off of each other. I think just with them having different skin colors—green and blue—that already is a very cool visual to have. And obviously with one being bald and a lot more robotic, it lent to it being a very cool visual to see them together. ■

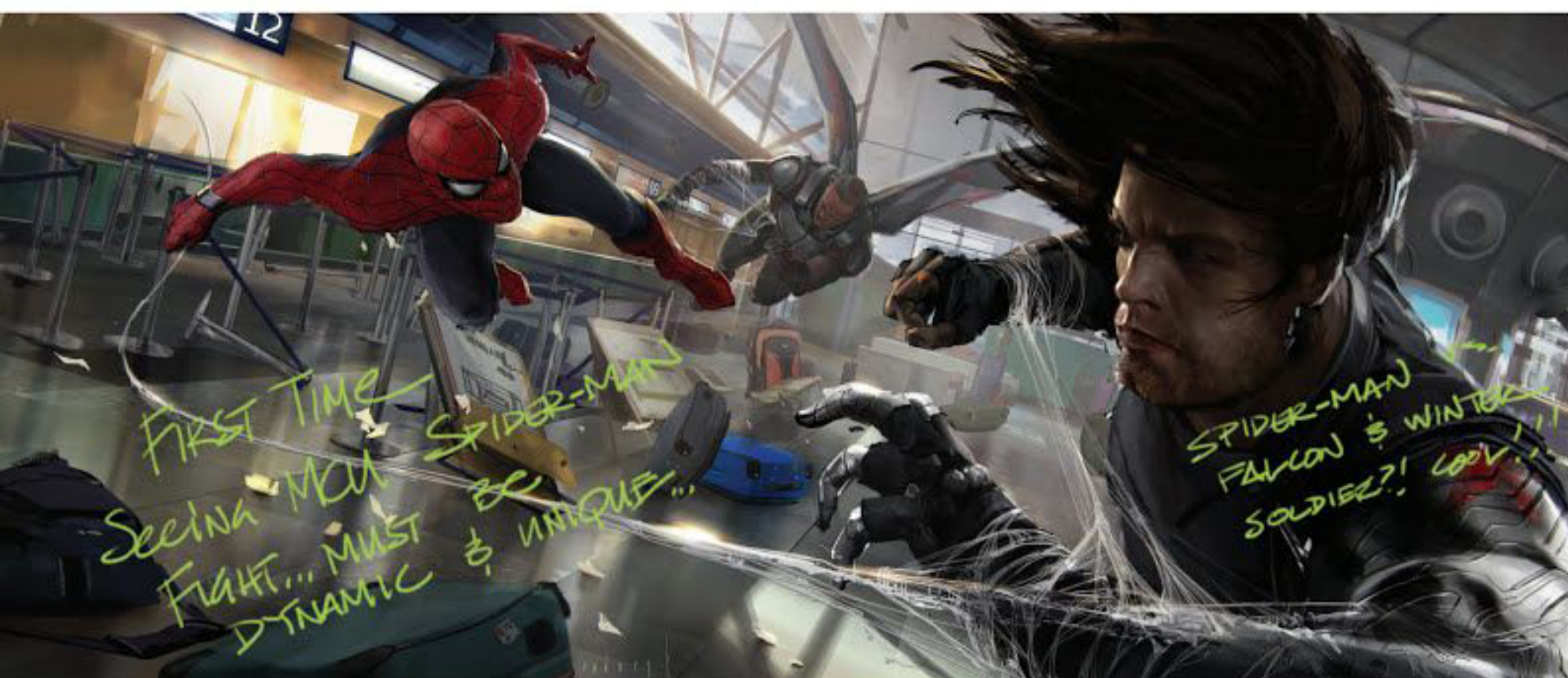
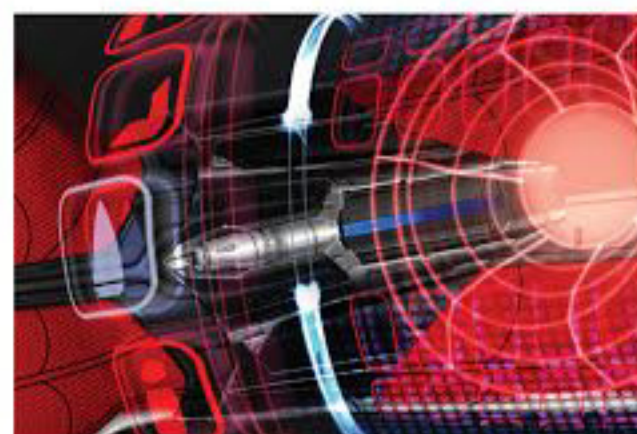
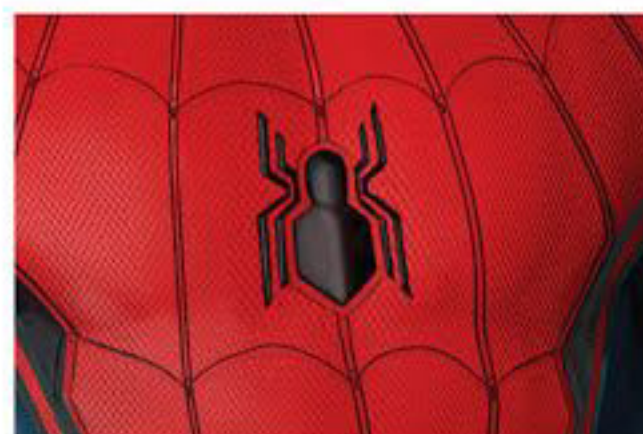
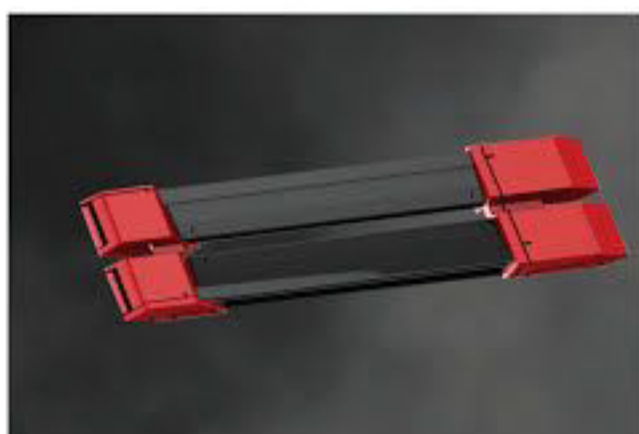
▲ CORDELLA



▲ PARK



SPIDER-MAN PETER PARKER



Look out! Here comes Spider-Man! Iconic in every way, Spidey has swung onto cinema screens multiple times over the last two decades. Peter Parker's latest incarnation proves that even a teenager can go toe-to-toe with some of the biggest names in the MCU. Whether he's wearing his own homemade suit or a technological wonder born from the mind of Tony Stark, the attention to detail in Spider-Man's costume design is easily apparent.

Taking the lead on Spider-Man's design was Ryan Meinerding, head of Marvel Studios' Visual Development team. Meinerding spoke with me about the challenges of designing the character, where his inspiration came from, and how he was able to help bring Spidey's youthfulness to the big screen.

It's pretty well-documented that Spider-Man almost wasn't part of the MCU. How do you feel about getting the chance to design him?

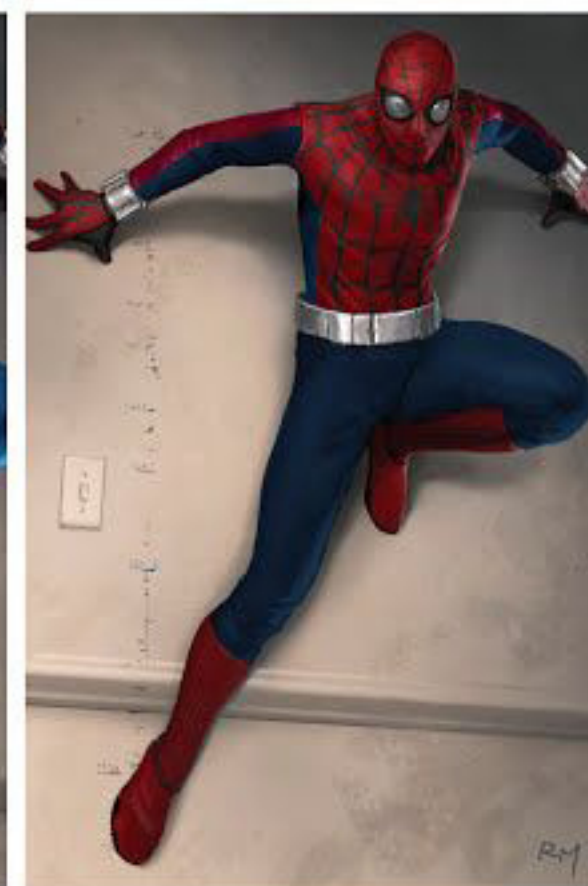
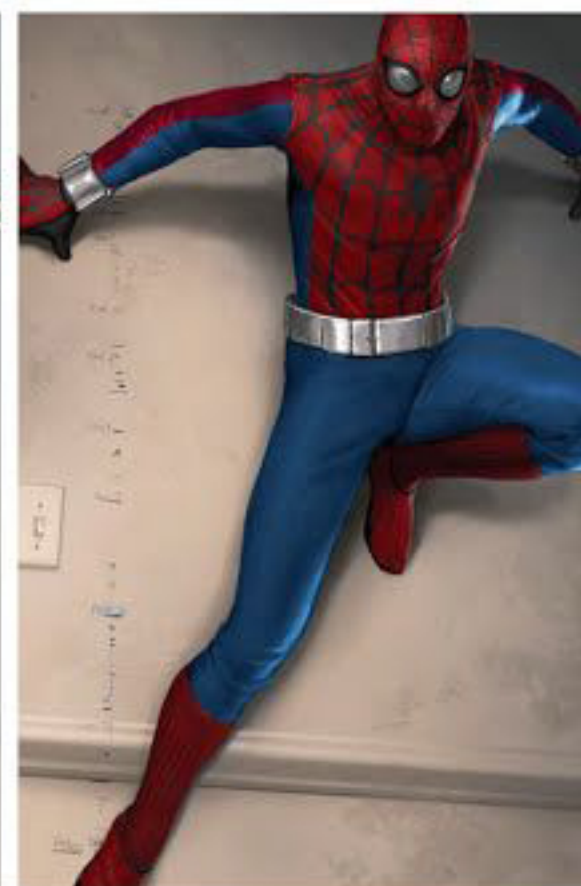
MEINERDING: I feel incredibly fortunate and lucky to have gotten a chance to work on Spidey. I think the longer I get to work on him, having the same thing that happened with Cap—finding ways to modulate changes in the design language we started with his first appearance, and do things to it that reflect the character's journey—has just been a lot of fun. Because it's almost like every new visual reinforces the previous visuals, and also takes it to a new place—which is just a really great journey to be on.

Speaking of new places, how do you keep designs of him feeling fresh?

MEINERDING: I think for me, some of it is looking at the language we're trying to create, and then really just understanding the new journey they're putting him on in the movies. I think a lot of the effort that goes into the storytelling is trying to find new experiences, new environments, new problems, new challenges for him to face—with the most obvious challenge being actually treating him like a teen in high school. So how can that new suit reflect those journeys? And then also tapping into the language that we started on *Civil War* and finding ways to riff off of the stuff we've done in previous MCU movies becomes a very valid source of inspiration, almost as much as from the comics.









You also helped change the Spider-Symbol on his chest. What was the thought process behind that?

MEINERDING: I always liked the notion of a smaller spider. The previous movie designs, while still radically successful, made the spider on his chest and back very large and scary-looking. While Spider-Man's story can definitely go in that direction, a lot of the stuff I love about Spider-Man is his innocence, that playful nature he has.

What's your favorite Spider-Man design element?

MEINERDING: There are a couple of

things. Whenever doing a Spider-Man image or design, the challenge with it is that you always have to do a dynamic pose—which is something you don't get to say about a lot of other characters. Historically, every successful image of Spider-Man is dynamic. It's one of the best and also one of the scariest things about doing drawings or paintings of Spidey, in that you have to find a way for it to be dynamic because he's such a dynamic character. In terms of the design parts that I worked on, I was very proud of doing the eyes and making him feel a bit younger. I think Tom [Holland]'s performance really nailed that, and the fact that the suit had a youthful quality as well. I'm very, very proud of it. ■















BLACK PANTHER

T'CHALLA





▲ TOP MEINERDING

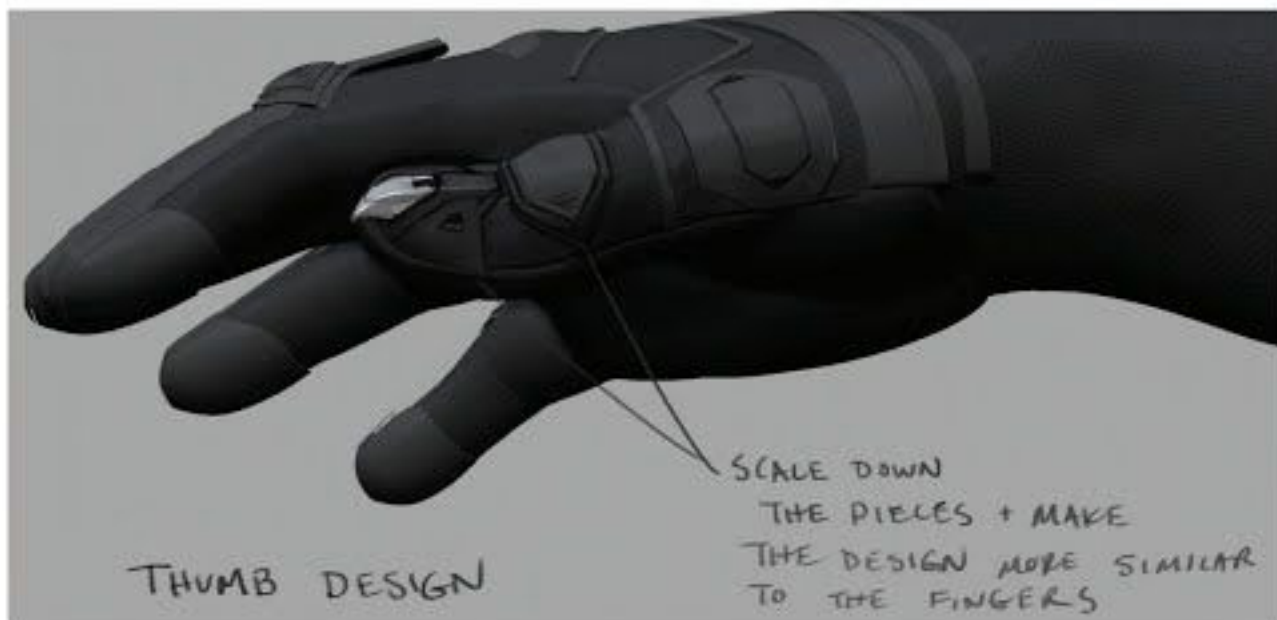


▲ GRANOV



As the overall design develops, smaller details become more refined.

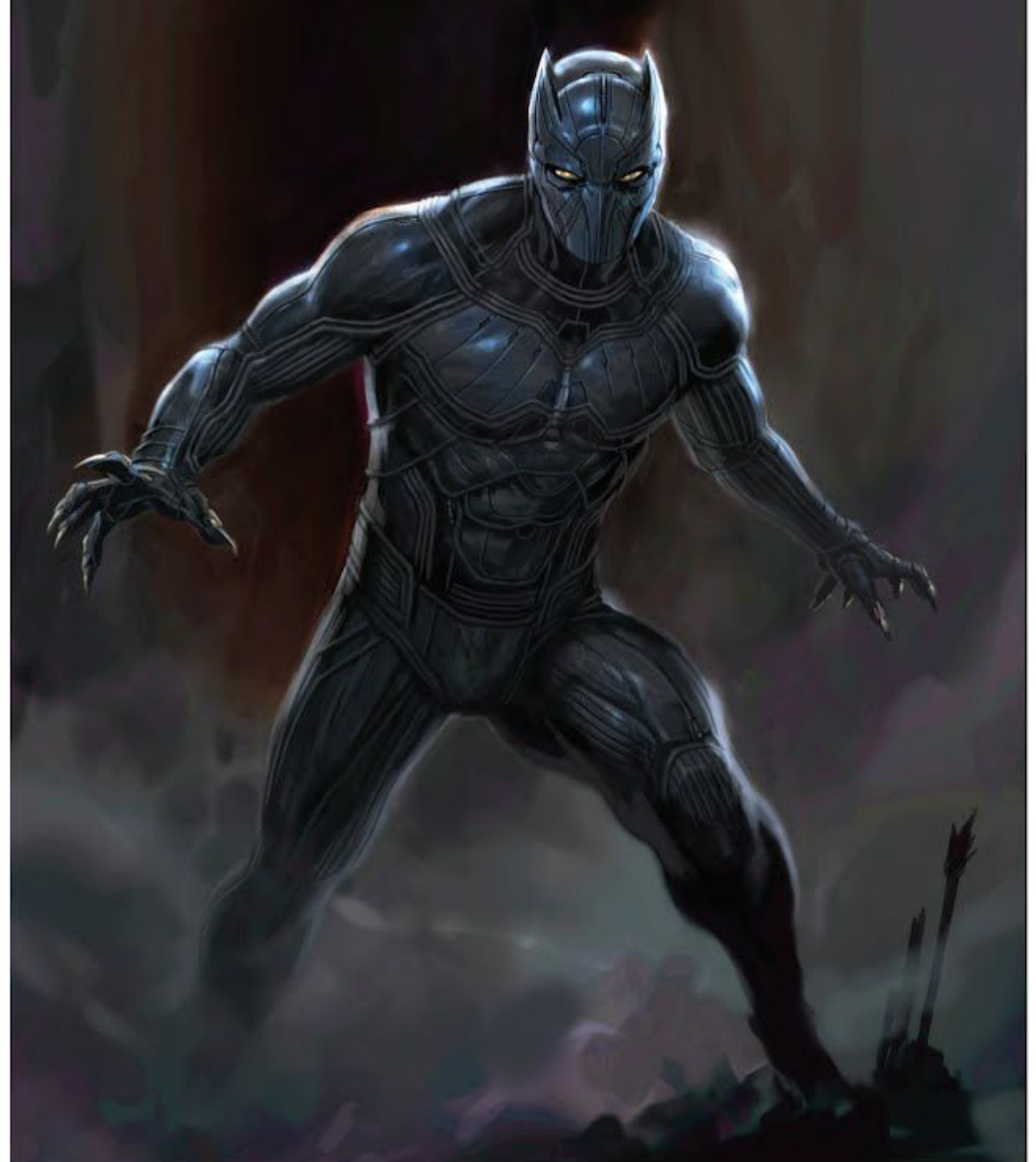




▲ MEINERDING



▲ PARK



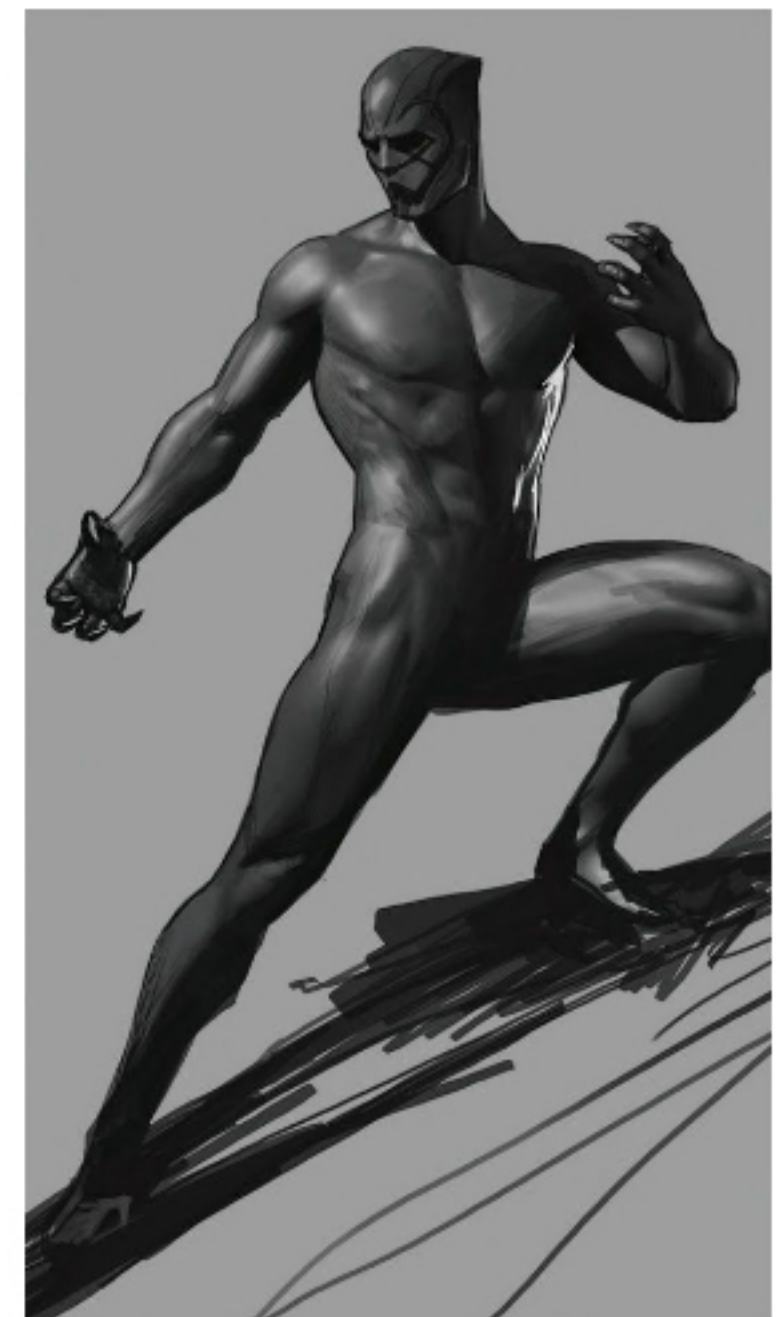
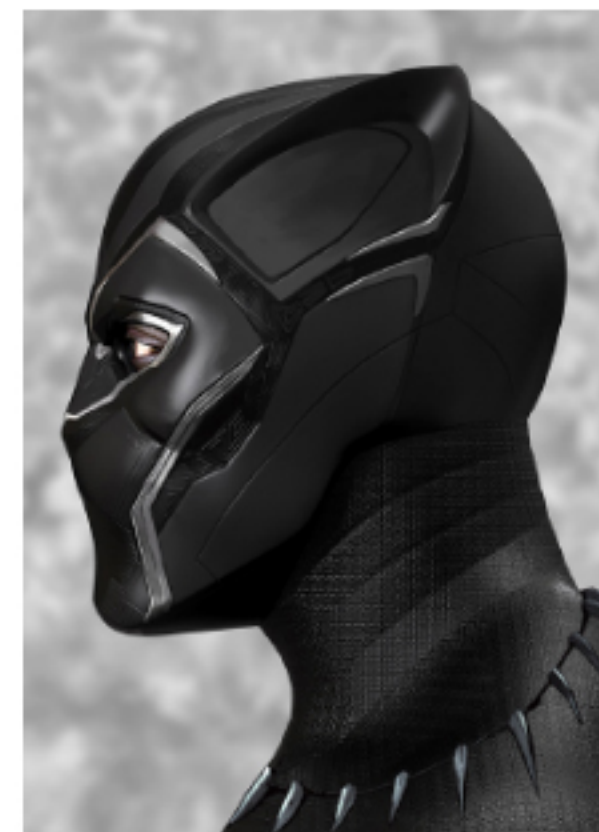
What's the most challenging aspect of designing Black Panther?

GRANOV: I think it was actually the fact that there's just so much black on black on black, and to try to get that separation and depth to it. We needed to really convey the idea that there's some advanced technology behind it. It couldn't really be just plain or look just like clothes. It has a slight technical, mechanical aspect to it. It was just trying to find that balance—not going too far into Iron

Man territory with it, and then on the other hand not going back to a guy in a nice suit, because a lot of his ability comes from the technology in the suit. So the challenge was finding that right balance. You know when you look at it; you can see immediately that there's something more to it, that there's more depth to it.

If you had to choose, what's your favorite part of the costume?



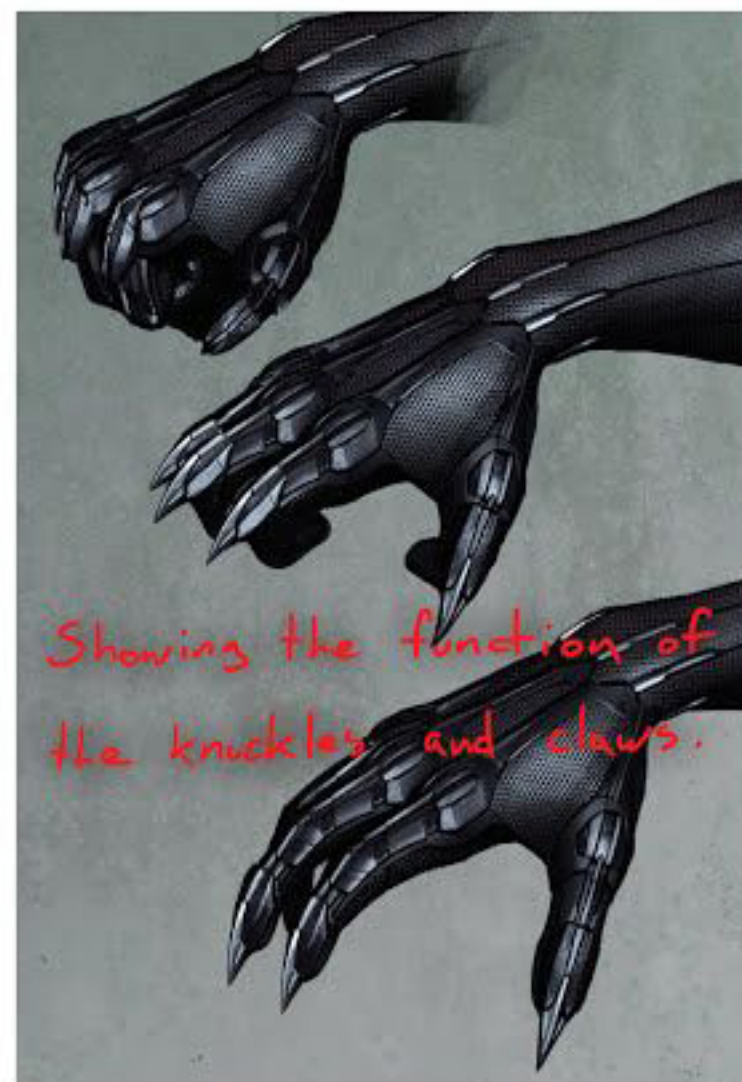




„Turnarounds“ are an important step in making sure the design looks good from all sides and works in three dimensions.



Along with the more neutral turnaround I like to do a more expressive version to show the attitude and „feel“ of the design.



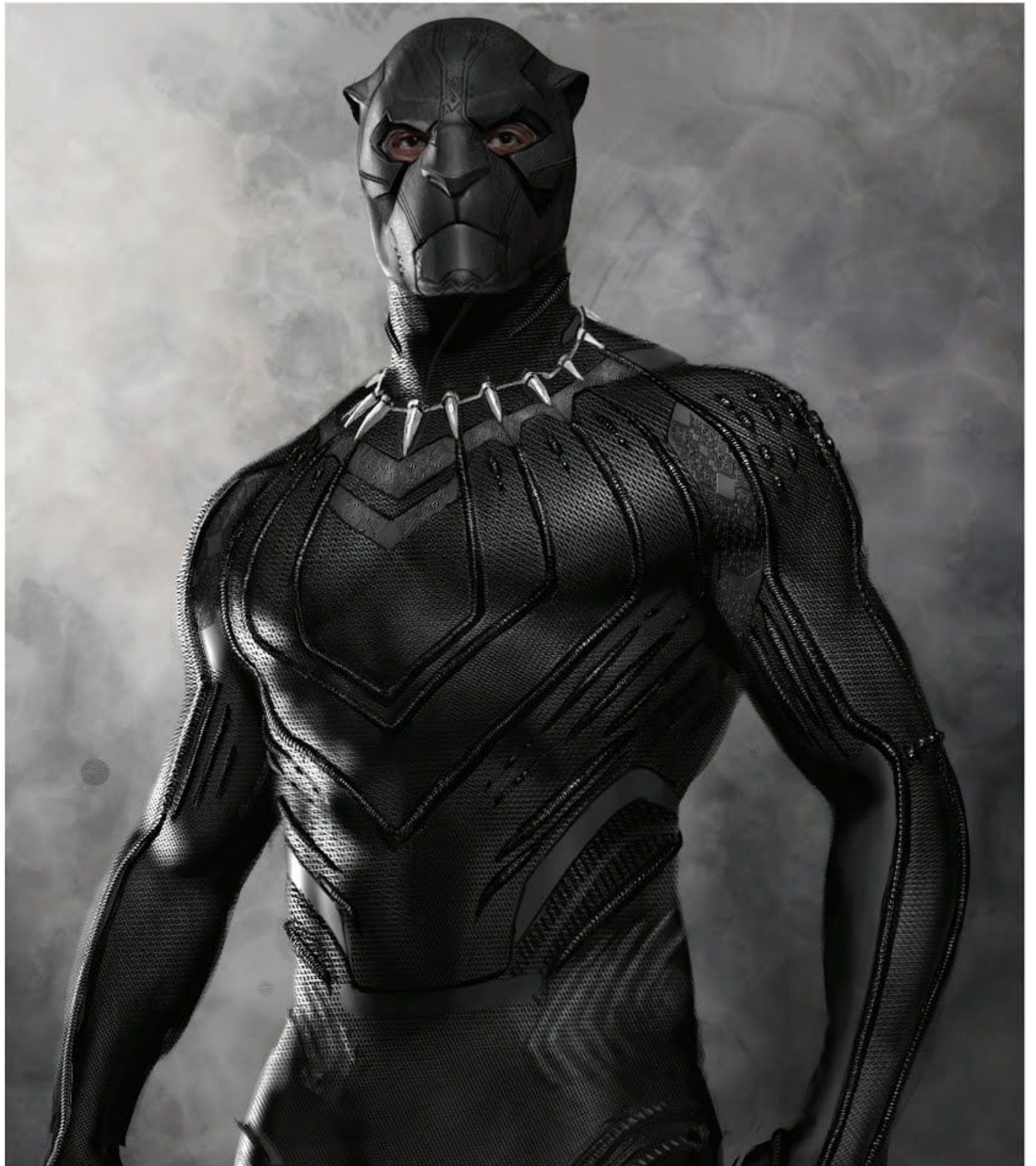
Showing the function of the knuckles and claws.



With the overall forms of the head design nearly complete the focus becomes the finer details.

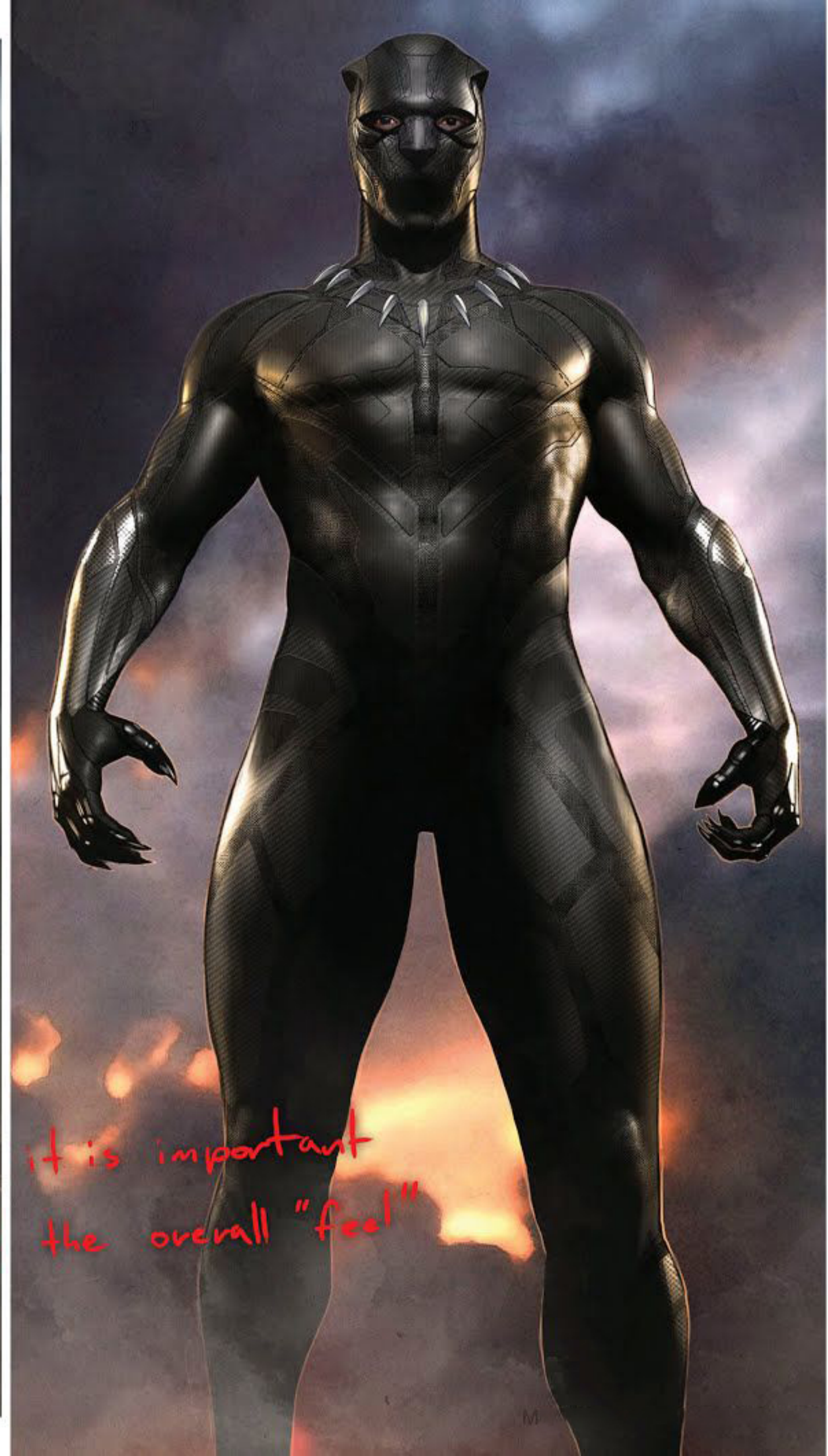


GRANOV ▼▲

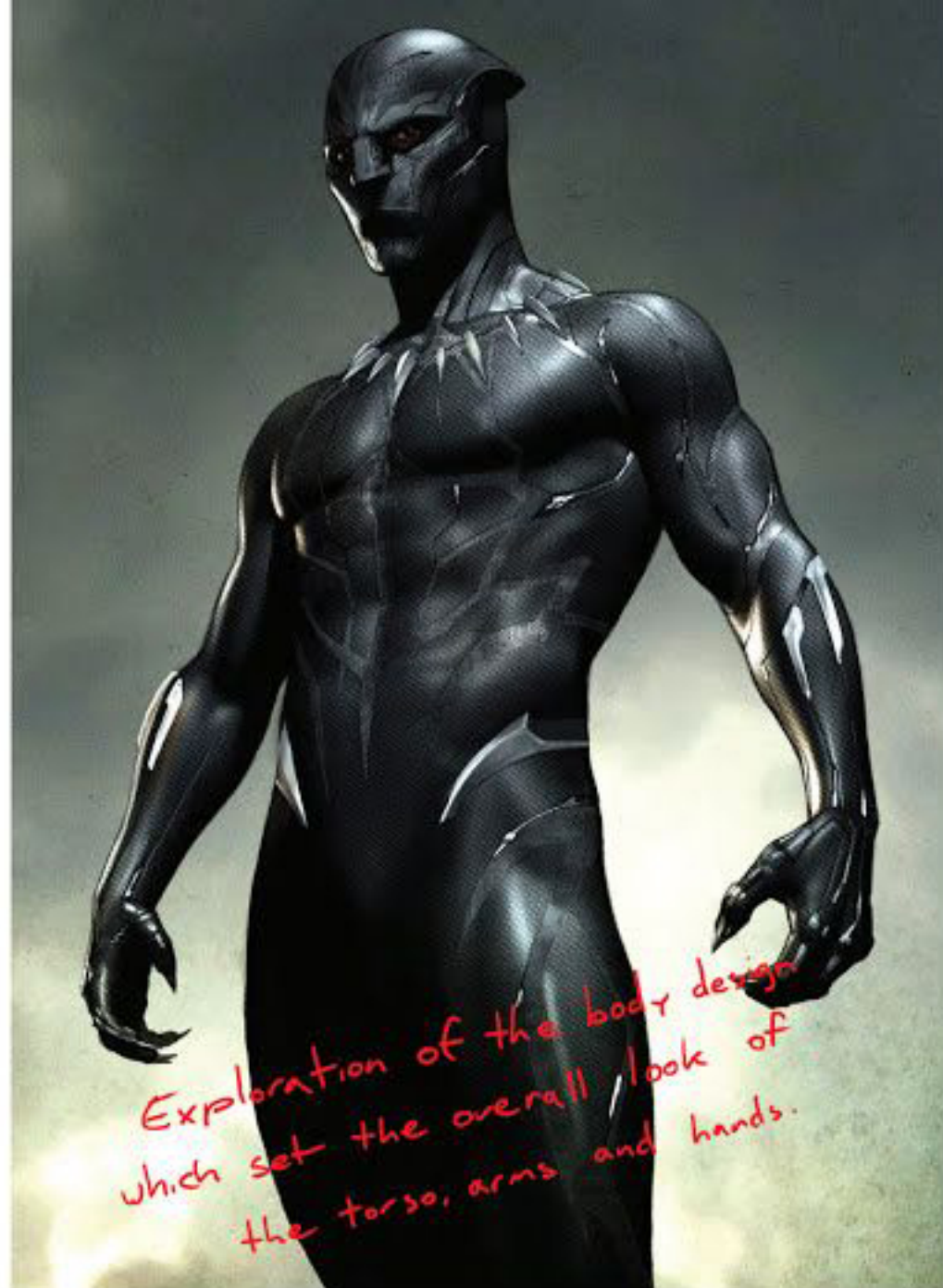




Along with the design
to establish mood and
of the character. 4/7



it is important
the overall "feel"













THIS IS A
REGAL SCENE —
WEIGHT OF WAKANDA
ON NEW KING'S SHOULDERS



ACKNOWLEDGMENTS

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Klaus Janson
Vance Kovacs
Alexei Krassovsky
Maciej Kuciara
Michael Kutsche
Craig Kyle



CREATOR BIOS

CONCEPT ARTIST ADI GRANOV works as an illustrator and designer, primarily for Marvel. His most notable works include the *Iron Man: Extremis* series, written by Warren Ellis, and his role as a conceptual designer and illustrator on the *Iron Man* films and *Marvel's The Avengers*. He worked on key character designs and created keyframe illustrations for the action sequences. For comics work, he is currently under an exclusive contract with Marvel and has produced covers for multiple series over the last few years, as well as a number of short interior stories. Adi currently lives in England with his wife, Tamsin, and their two very weird cats. He likes airplanes, trains, and cars, and his main hobby is working on his 1967 Lotus Elan. He also enjoys beekeeping.

CONCEPT ARTIST ALEKSI BRICLOT develops characters, universes, and stories through images. He worked on comic books in the past for the European market as well as some U.S. comic books (two *Spawn* graphic novels for Todd McFarlane), including a cool project based on a true story involving killer whales. Aleksi also did illustrations for book covers (for R.A. Salvatore), comic book covers (Marvel's *Annihilation: Conquest*, *New Avengers*), and several cards illustrations (*Magic: The Gathering*, *Hearthstone*). He especially enjoys working on *Magic: The Gathering*. The first six Planeswalkers he created for the game are still considered fan-favorites. Additionally, Aleksi worked on concept arts for video games (*Splinter Cell: Double Agent*, *Cold Fear*) and thought that it would be exciting to create his own video game. So, a few years back he co-founded the studio Dontnod Entertainment which produced *Remember Me* and *Life is Strange*.

Then it was time to go back to his childhood dream: the movie industry! For Marvel Studios, Aleksi has worked on *Thor: Ragnarok*, *Ant-Man and the Wasp*, *Captain Marvel*, and his most anticipated *Avengers: Infinity War*.

VISUAL DEVELOPMENT SUPERVISOR ANDY PARK studied as an art/illustration major at both UCLA and ArtCenter College of Design. His career began as a comic-book artist, fulfilling a childhood dream and illustrating such titles as *Tomb Raider*, *Excalibur*, and *Uncanny X-Men* for Marvel, DC, and Image Comics, among others. After a decade in the comic-book industry, he made a career switch and began working as a concept artist in video games. He was one of the leading artists designing the various worlds and fantastical characters/creatures of the award-winning *God of War* video game franchise for Sony Computer Entertainment of America. Park joined the Visual Development Department at Marvel Studios in 2010 as a visual development concept artist, designing characters and keyframe illustrations for *Marvel's The Avengers*, *Iron Man 3*, *Captain America: The Winter Soldier*, *Thor: The Dark World*, *Guardians of the Galaxy*, *Avengers: Age of Ultron*, *Ant-Man*, *Captain America: Civil War*. He has since become the Visual Development Supervisor on *Guardians of the Galaxy Vol. 2*, *Thor: Ragnarok* and on the upcoming films *Ant-Man and the Wasp* and *Captain Marvel*.

CONCEPT ILLUSTRATOR ANTHONY FRANCISCO has worked as a concept artist/art director, designing for film and video games for 18 years. He is currently a senior concept artist at Marvel Studios Visual Development. He is best known for designing one

of Marvel's cutest characters, Baby Groot! Other iconic characters include Loki for *Thor: Ragnarok* and the costumes for the Dora Milaje (Okoye and Nakia) for *Black Panther*. Here are a few Marvel movies he has worked on: *Guardians of the Galaxy Vol. 3*, *Captain Marvel*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, *Guardians of the Galaxy Vol. 2*, *Doctor Strange*, *Ant-Man*, and *Guardians of the Galaxy*.

HEAD OF VISUAL DEVELOPMENT CHARLIE WEN has held a variety of positions in the entertainment industry, ranging from concept designer to art director, on everything from feature films to video games and animation. Wen's client list reads as a virtual who's who of the industry, including Disney, Digital Domain, DreamWorks, Legendary Pictures, Marvel Studios, Dark Horse, Rhythm and Hues, Imagi Studios, Wizards of the Coast, and Sony Computer Entertainment of America. In 2005, he created Kratos and helped establish *God of War* as a monolithic action-adventure title for Sony PlayStation. Outside the production environment, Wen has given lectures on figure drawing and character design at many distinguished studios and universities. After helping establish the main character designs in *Thor*, he holds the title of co-head of visual development at Marvel Studios, working on *Captain America: The First Avenger*, *Marvel's The Avengers*, *Iron Man 3*, *Thor: The Dark World*, *Guardians of the Galaxy*, *Captain America: The Winter Soldier*, *Avengers: Age of Ultron*, and *Ant-Man*.

CONCEPT ARTIST CONSTANTINE SEKERIS has worked in practical FX studios such as Steve Johnson's Edge FX, Stan Winston Studios, Rick Backer's

Cinnovation, Greg Canoms Drak Studios, Quantum Creation FX, Ironhead Studio, and Spectral Motion on many films such as *Bicentennial Man*, *Blade 2*, *League of Extraordinary Gentlemen*, *Where the Wild Things Are*, *Spider-Man 2-3*, *Fantastic 4*, *Hellboy 2*, *Hulk 2*, *X-Men: The Last Stand*, *Van Helsing*, and many more. For the past five years he has been a part of the Costume Union, working on films such as *Thor*, *Thor: The Dark World*, *Green Lantern*, *Oblivion*, *Man of Steel*, *Star Trek 2*, *G.I. Joe: Retaliation*, *Ender's Game*, *Thor: Ragnarok*, *Black Panther*, and *Avengers: Infinity War*. He has recently published a book with Design Studio Press called *MetamorFX: Art of Constantine Sekeris*.

CONCEPT ARTIST FAUSTO DE MARTINI began his career working for the advertisement industry in Brazil before transitioning to the video game industry in the United States. He then became a concept artist/illustrator in Hollywood, working alongside many amazing artists on projects like *Robocop*, *Transformers: Age of Extinction* and *The Last Knight*, *Star Wars VII: The Force Awakens*, *Black Panther*, *Avengers: Infinity War*, *Terminator: Genisys*, and *Kingsman 2*. He has also been working on the *Avatar* sequels for almost four years. He has a huge passion for art and design in general and is always working on personal projects since he loves the creative process of coming up with worlds, props, and creatures.

SENIOR CONCEPT ILLUSTRATOR JACKSON SZE has worked in advertising, video games, television, and film for studios such as LucasFilm Animation and Sony Computer Entertainment of America. He is a

founding member of the *BATTLE MILK* series of art books and is currently a senior concept illustrator at Marvel Studios. He has also taught at Concept Design Academy and Gnomon School of Visual Effects in Hollywood. His credits include *Star Wars: The Clone Wars*, *The Little Prince*, *Marvel's The Avengers*, *Guardians of the Galaxy*, *Ant-Man*, *Doctor Strange*, *Guardians of the Galaxy Vol. 2*, *Thor: Ragnarok*, and *Black Panther*.

CONCEPT ARTIST JERAD MARANTZ started his career at an early age interning for special FX houses. Trying a little of everything enabled him to narrow his focus to creature design, character design, and costume concept art. His acquired skills in sculpture, painting, illustration, 3-D Modeling, and Photoshop all aid his unique sense of design. Marantz's many credits span over the film, television, and game industries and include: *Avengers: Infinity War*, *Doctor Strange*, *Guardians of the Galaxy Vol. 1-2*, *Justice League*, *Batman v Superman*, *Deadpool 2*, *Shazam!*, *Amazing Spider-Man 1-2*, *X-Men: Apocalypse*, *X-Men: Days of Future Past*, *Teenage Mutant Ninja Turtles*, *Rise of the Planet of the Apes*, *Noah*, *Clash of the Titans* (lead designer), *Sucker Punch* (lead designer), *Transformers: Dark of the Moon*, *Green Lantern*, *Snow White and the Huntsman*, *G.I. Joe: Retaliation*, *Riddick*, *American Horror Story*, *Grimm*, *Westworld*, *Gears of War 4*, *Titan Fall*, *Infamous 2*, and more.

CONCEPT ARTIST JOSH HERMAN began his career working in practical effects at Legacy Effects working on movies like *Real Steel*, *The Amazing Spider-Man*, *Total Recall*, and *Marvel's The Avengers*. He left Legacy to try his hand at video games and





worked for Naughty Dog on *Uncharted 3: Drake's Deception*, but soon found himself back in movies and working for Marvel Studios on titles like *Iron Man 3*, *Captain America: The Winter Soldier*, *Guardians of the Galaxy*, *Guardians of the Galaxy Vol. 2*, *Avengers: Age of Ultron*, *Doctor Strange*, and *Spider-Man: Homecoming*. In 2016, Josh moved back to working in games as the Character Art Director for Cloud Imperium Games where he oversees the character and character concept teams on *Star Citizen* and *Squadron 42*.

ILLUSTRATOR JOSH NIZZI graduated from the University of Illinois with a degree in graphic design. He spent the next nine years working in video games as an art director, concept artist, modeler, and animator on games such as *Red Faction*, *Red Faction II*, and *The Punisher*. Since then, Nizzi has been an illustrator for feature films including *Transformers: Revenge of the Fallen*, *Dark of the Moon*, *Age of Extinction*, and *The Last Knight*; *Captain America: Civil War*; and *Avengers: Age of Ultron*. Recently, he has been splitting his time between his own video game projects and feature-film work.

CONCEPT ARTIST JUSTIN SWEET has worked on *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*; *Prince Caspian*; and *The Voyage of the Dawn Treader*; and *Guardians of the Galaxy Vol. 2*.

CONCEPT ARTIST KARLA ORTIZ is a Puerto Rican, internationally recognized, award-winning artist. With her exceptional design sense, realistic

renders, and character-driven narratives, Ortiz has contributed to many big-budget films, including *Jurassic World*, *World of Warcraft*, *Rogue One: A Star Wars Story*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, and most notably her design of Doctor Strange for Marvel's *Doctor Strange*. Ortiz's work is also recognized in the fine-art world, showcasing her figurative and mysterious art in notable galleries, such as Spoke Art and Hashimoto Contemporary in San Francisco, Nucleus Gallery and Thinkspace in L.A., and Galerie Arludik in Paris. She currently lives in San Francisco with her cat, Bady.

CONCEPT ARTIST MICHAEL KUTCHE is an award-winning German artist based in Berlin, Germany. He is a self-taught artist who works both in traditional and digital media. His work is best described as an astoundingly lifelike depiction of parallel realities, populated by odd characters reminiscent of movies and comics but also Flemish Renaissance paintings. His unique approach to imaginative character creation has led him to become a character designer on Tim Burton's *Alice in Wonderland*, *John Carter of Mars* directed by Andrew Stanton, *The Jungle Book* directed by Jon Favreau, *Oz the Great and Powerful* directed by Sam Raimi, and *Thor* directed by Kenneth Branagh, among others. Since his character design work plays a crucial role in the success of these movies, he has become one of the most sought-after character designers working in the film industry today. His work has been featured in books and magazines throughout the world, most notably in the 2011 edition of *Illustration Now!*, published by Taschen.



RYAN
MEINERDING

MARVEL STUDIOS
THOR

MARVEL STUDIOS
THE AVENGERS

MARVEL STUDIOS
THOR
THE DARK WORLD

MARVEL STUDIOS
CAPTAIN AMERICA
THE WINTER SOLDIER

MARVEL STUDIOS
GUARDIANS OF THE GALAXY

MARVEL STUDIOS
THE AVENGERS
AGE OF ULTRON

PARAMOUNT PICTURES AND MARVEL ENTERTAINMENT PRESENT A MARVEL STUDIOS PRODUCTION A FILM BY KENNETH BRANAGH "THOR" CHRIS HEMSWORTH NATALIE PORTMAN TOM HIDDLESTON STELLAN SKARSGÅRD COLM FEORE RAY STEVENSON IDRIS ELBA KAT DENNINGS WITH RENE RUSSO AND ANTHONY HOPKINS AS ODIN MUSIC BY PATRICK DOYLE MUSIC SUPERVISOR DAVE JORDAN CO-PRODUCERS CRAIG KYLE VICTORIA ALONSO COSTUME DESIGNER ALEXANDRA BYRNE EDITOR PAUL RUBELL A.C.E. PRODUCTION DESIGNER BO WELCH DIRECTOR OF PHOTOGRAPHY HARRIS ZANDARLOUKOS, BSC EXECUTIVE PRODUCERS ALAN FINE STAN LEE DAVID MAISEL EXECUTIVE PRODUCERS PATRICIA WHITCHER LOUIS D'ESPOSITO PRODUCED BY KEVIN FEIGE STORY BY J. MICHAEL STRACZYNSKI AND MARK PROTOSEVICH SCREENPLAY BY ASHLEY EDWARD MILLER & ZACK STENTZ AND DON PAYNE DIRECTED BY KENNETH BRANAGH

MARVEL STUDIOS PRESENTS IN ASSOCIATION WITH PARAMOUNT PICTURES A MARVEL STUDIOS PRODUCTION A JOSS WHEDON FILM "ROBERT DOWNEY JR. 'MARVEL'S THE AVENGERS' CHRIS EVANS MARK RUFFALO CHRIS HEMSWORTH SCARLETT JOHANSSON JEREMY RENNER TOM HIDDLESTON CLARK GREGG COBIE SMULDERS WITH STELLAN SKARSGÅRD AND SAMUEL L. JACKSON AS NICK FURY MUSIC BY ALAN SILVESTRI MUSIC SUPERVISOR DAVE JORDAN VISUAL EFFECTS SUPERVISOR JANEK SIRRS VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER ALEXANDRA BYRNE EDITORS JEFFREY FORD A.C.E. LISA LASSEK PRODUCTION DESIGNER JAMES CHINLUND DIRECTOR OF PHOTOGRAPHY SEAMUS MCGARVEY, ASC, BSC EXECUTIVE PRODUCERS ALAN FINE JON FAVREAU PRODUCED BY KEVIN FEIGE STORY BY ZAK PENN AND JOSS WHEDON SCREENPLAY BY JOSS WHEDON DIRECTED BY JOSS WHEDON

MARVEL STUDIOS PRESENTS CHRIS HEMSWORTH NATALIE PORTMAN TOM HIDDLESTON AND ANTHONY HOPKINS AS ODIN "THOR: THE DARK WORLD" STELLAN SKARSGÅRD IDRIS ELBA CHRISTOPHER ECCLESTON ADEWALE AKINWUJOYE-AGBAJE KAT DENNINGS RAY STEVENSON ZACHARY LEVI TADANOBU ASANO JANNIE ALEXANDER WITH RENE RUSSO CO-PRODUCERS SARAH HALLEY FINN, C.S.A. MUSIC BY BRIAN TYLER MUSIC SUPERVISOR DAVE JORDAN VISUAL EFFECTS SUPERVISOR JAKE MORRISON COSTUME DESIGNER WENDY PARTRIDGE EDITOR DAN LEDENTAL, A.C.E. WYATT SMITH PRODUCTION DESIGNER CHARLES WOOD DIRECTOR OF PHOTOGRAPHY KRANER MORGENTHAU, A.S.C. EXECUTIVE PRODUCERS NIGEL GOSTELOV STAN LEE EXECUTIVE PRODUCERS ALAN FINE VICTORIA ALONSO CRAIG KYLE PRODUCED BY LOUIS D'ESPOSITO PRODUCED BY KEVIN FEIGE STORY BY DON PAYNE AND ROBERT FODAT SCREENPLAY BY CHRISTOPHER L. YOST AND CHRISTOPHER MARKUS & STEPHEN McFEELEY DIRECTED BY ALAN TAYLOR

MARVEL STUDIOS PRESENTS CHRIS EVANS "CAPTAIN AMERICA: THE WINTER SOLDIER" SCARLETT JOHANSSON SEBASTIAN STAN ANTHONY MACKIE COBIE SMULDERS FRANK GILLIO EMILY WINTKAMP HAYLEY ATWELL WITH ROBERT REDFORD AS ALEXANDER PERCE AND SAMUEL L. JACKSON AS NICK FURY CO-PRODUCERS SARAH HALLEY FINN, C.S.A. MUSIC BY HENRY JACKMAN MUSIC SUPERVISOR DAVE JORDAN VISUAL EFFECTS SUPERVISOR DAN DELEDDO VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER JUDITHA MAKOVSKY EDITOR JEFFREY FORD, A.C.E. PRODUCTION DESIGNER PETER WEINMAN DIRECTOR OF PHOTOGRAPHY TRENT OPLUCH EXECUTIVE PRODUCERS VICTORIA ALONSO MICHAEL GRILLO STAN LEE EXECUTIVE PRODUCERS ALAN FINE LOUIS D'ESPOSITO PRODUCED BY KEVIN FEIGE STORY BY CHRISTOPHER MARKUS & STEPHEN McFEELEY DIRECTED BY ANTHONY AND JOE RUSSO

MARVEL STUDIOS PRESENTS A JAMES GUNN FILM "GUARDIANS OF THE GALAXY" CHRIS PRATT ZOE SALDANA DAVE BAUTISTA FEATURING VIN DIESEL AS GROOT BRADLEY COOPER AS ROCKET LEE PACE MICHAEL RUDDER KAREN GILLAN QUINN JONES WITH JOHN C. REILLY WITH GLENN CLOSE AS TIA PRIME AND BENICIO DEL TORO AS THE COLLECTION CO-PRODUCERS SARAH HALLEY FINN, C.S.A. MUSIC BY TYLER BATES MUSIC SUPERVISOR DAVE JORDAN VISUAL EFFECTS SUPERVISOR CHARLIE WEN VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER ALEXANDRA BYRNE EDITOR FRED RASKIN CRAIG WOOD, A.S.C. HUGHES WYNBORNE, A.S.C. PRODUCTION DESIGNER CHARLES WOOD DIRECTOR OF PHOTOGRAPHY BEN DAVIS, BSC EXECUTIVE PRODUCERS DAVID J. ERANT JONATHAN SCHWARTZ EXECUTIVE PRODUCERS NIKI VORTA STAN LEE EXECUTIVE PRODUCERS VICTORIA ALONSO JEREMY LATCHAM EXECUTIVE PRODUCERS ALAN FINE PRODUCED BY KEVIN FEIGE PRODUCED BY KEVIN FEIGE STORY BY JAMES GUNN AND MICHEL PERMAN DIRECTED BY JAMES GUNN

MARVEL STUDIOS PRESENTS A JOSS WHEDON FILM "ROBERT DOWNEY JR. 'AVENGERS: AGE OF ULTRON' CHRIS HEMSWORTH MARK RUFFALO CHRIS EVANS SCARLETT JOHANSSON JEREMY RENNER DON CHEADLE AARON TAYLOR-JOHNSON ELIZABETH OLSEN PAUL BETTANY COBIE SMULDERS ANTHONY MACKIE HAYLEY ATWELL IDRIS ELBA STELLAN SKARSGÅRD WITH JAMES SPADER AS ULTRON AND SAMUEL L. JACKSON AS NICK FURY CO-PRODUCERS SARAH HALLEY FINN, C.S.A. MUSIC BY DAVE JORDAN MUSIC BY BRIAN TYLER PRODUCTION DESIGNER DANNY ELEMAN VISUAL EFFECTS SUPERVISOR RYAN MEINERDING VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER ALEXANDRA BYRNE EDITOR JEFFREY FORD, A.C.E. LISA LASSEK PRODUCED BY KEVIN FEIGE PRODUCED BY KEVIN FEIGE STORY BY JOSS WHEDON SCREENPLAY BY JOSS WHEDON DIRECTED BY JOSS WHEDON

MARVEL STUDIOS
CIVIL WAR
CAPTAIN AMERICA

MARVEL STUDIOS PRESENTS CHRIS EVANS ROBERT DOWNEY JR. SCARLETT JOHANSSON "CAPTAIN AMERICA: CIVIL WAR" SEBASTIAN STAN ANTHONY MACKIE DON CHEADLE JEREMY RENNER CHADWICK BOSEMAN
PAUL BETTANY ELIZABETH OLSEN PAUL RUDD EMILY VAN CAMP TOM HOLLAND FRANK GRILLO WITH WILLIAM HURT AND DANIEL BRÜHL CASTING BY SARAH HALLEY FINN, C.S.A. MUSIC BY DAVE JORDAN COSTUME DESIGNER HENRY JACKMAN
HEAD OF VISUAL DEVELOPMENT RYAN MEINERDING VISUAL EFFECTS SUPERVISOR DAN DELEEUW VISUAL EFFECTS AND ANIMATION INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER JUDANNA MAKOVSKY EDITOR JEFFREY FORD EXECUTIVE PRODUCERS MATTHEW SCHMIDT PRODUCTION DESIGNER OWEN PATERSON DIRECTOR OF PHOTOGRAPHY TRENT OPALOCKI EXECUTIVE PRODUCERS MITCH BELL
EXECUTIVE PRODUCERS NATE MOORE STAN LEE EXECUTIVE PRODUCERS VICTORIA ALONSO PATRICIA WHITCHER EXECUTIVE PRODUCERS LOUIS D'ESPOSITO PRODUCED BY KEVIN FEIGE, P.G.A. SCREENPLAY BY CHRISTOPHER MARKUS & STEPHEN McFEELEY
DIRECTED BY ANTHONY AND JOE RUSSO
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MARVEL STUDIOS
DOCTOR
STRANGE

MARVEL STUDIOS PRESENTS BENEDICT CUMBERBATCH "DOCTOR STRANGE" CHIVETEL EJIOFOR RACHEL McADAMS BENEDICT WONG MICHAEL STUHLBARG BENJAMIN BRATT SCOTT ADKINS WITH MADS MIKKELSEN AND TILDA SWINTON
CASTING BY SARAH HALLEY FINN, C.S.A. MUSIC BY DAVE JORDAN MUSIC BY MICHAEL GIACCHINO HEAD OF VISUAL DEVELOPMENT RYAN MEINERDING VISUAL EFFECTS SUPERVISOR STEPHANE CERETTI VISUAL EFFECTS AND ANIMATION INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER ALEX BYRNE
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PRODUCED BY KEVIN FEIGE, P.G.A. WRITTEN BY JON SPANITS AND SCOTT DERRICKSON & C. ROBERT CARROLL DIRECTED BY SCOTT DERRICKSON
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MARVEL STUDIOS
GUARDIANS
OF THE GALAXY
Vol. 2

MARVEL STUDIOS PRESENTS A JAMES GUNN FILM "GUARDIANS OF THE GALAXY VOL. 2" CHRIS PRATT ZOE SALDANA
BRADLEY COOPER AS ROCKET MICHAEL RUKER KAREN GILLAN POMKLEINMEIER ELIZABETH DEBBI CHRISS SULLIVAN SEAN GUNN WITH SYLVESTER STALLONE AND KURT RUSSELL CASTING BY SARAH HALLEY FINN, C.S.A. MUSIC BY DAVE JORDAN MUSIC BY TYLER BATES VISUAL DEVELOPMENT RYAN MEINERDING
VISUAL EFFECTS SUPERVISOR CHRISTOPHER TOWNSEND COSTUME DESIGNER JUDANNA MAKOVSKY EDITOR FRED RASKIN, A.C.E. EXECUTIVE PRODUCERS CRAIG WOOD, A.C.E. PRODUCED BY SCOTT CHAMBERS DIRECTOR OF PHOTOGRAPHY HENRY BRAHAM PRODUCED BY DAVID J. GRANT EXECUTIVE PRODUCERS VIKLAS VORDA STAN LEE EXECUTIVE PRODUCERS VICTORIA ALONSO JONATHAN SCHWARTZ
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MARVEL STUDIOS
SPIDER-MAN
Homecoming

COLUMBIA PICTURES Presents A MARVEL STUDIOS/PASCAL PICTURES Production "SPIDER-MAN™: HOMECOMING" TOM HOLLAND MICHAEL KEATON JON FAVREAU ZENDAYA DONALD GLOVER TYNE DALY WITH MARISA TOMEI AND ROBERT DOWNEY JR.
Music Supervision by DAVE JORDAN Music by MICHAEL GIACCHINO Costume Designer LOUISE FROGLEY Visual Effects Supervisor JANEX SFRS Editors DAN LEBENTAL, A.C.E. DEBBIE BERMAN Production Designer OLIVER SCHOLL
Director of Photography SALVATORE TOTTINO, A.S.C. A.C. Co-Producers RACHEL O'CONNOR, ERIC HAUSERMAN CARROLL MITCH BELL Executive Producers LOUIS D'ESPOSITO, VICTORIA ALONSO, PATRICIA WHITCHER, JEREMY LATCHAM, STAN LEE
Based on the Marvel Comic Book by STAN LEE and STEVE DITKO Screen Story by JONATHAN GOLDSTEIN and JOHN FRANCIS DALEY Screenplay by JONATHAN GOLDSTEIN and JOHN FRANCIS DALEY and JON WATTS & CHRISTOPHER FORD and CHRIS McKENNA & ERIC SOMMERS
Produced by KEVIN FEIGE, A.C.E. Directed by JON WATTS DISTRIBUTED THROUGH SONY PICTURES RELEASING SpiderManHomecoming.com Soundtrack on Sony Classical MARVEL and all related character names © & TM 2017 MARVEL

MARVEL STUDIOS
THOR
RAGNAROK

MARVEL STUDIOS PRESENTS CHRIS HEMSWORTH "THOR: RAGNAROK" TOM HIDDLESTON CATE BLANCHETT KRIS ELBA JEFF GOLDBLUM TESSA THOMPSON KARL URBAN WITH MARK RUFFALO AND ANTHONY HOPKINS CASTING BY SARAH HALLEY FINN, C.S.A. MUSIC BY DAVE JORDAN
EXECUTIVE PRODUCERS MARK MOTHERSHEAD VISUAL DEVELOPMENT SUPERVISOR ANDY PARK VISUAL EFFECTS SUPERVISOR JAYE MORRISON COSTUME DESIGNER NATAS C. RUBIO EDITOR JOEL NEGRON, A.C.E. EXECUTIVE PRODUCERS ZANE BAKER, A.C.E. PRODUCED BY DAN HENNAH BA VINCENT DIRECTOR OF PHOTOGRAPHY JAVIER AIGORRESARDORE, A.C.E. PRODUCED BY DAVID J. GRANT EXECUTIVE PRODUCERS THOMAS M. HAMMILL STAN LEE
MARVEL PRODUCED BY VICTORIA ALONSO BRAD WINDERBACH EXECUTIVE PRODUCERS LOUIS D'ESPOSITO PRODUCED BY KEVIN FEIGE, P.G.A. WRITTEN BY CRAIG KYLE & CHRISTOPHER YOST AND ERIC PEARSON DIRECTED BY ERIC PEARSON PRODUCED BY TARA WATTON
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MARVEL STUDIOS
BLACK
PANTHER

MARVEL STUDIOS PRESENTS "BLACK PANTHER" CHADWICK BOSEMAN MICHAEL B. JORDAN LUPTA NYONG'O DANAI GURIRA MARTIN FREEMAN DANIEL KALUJUA LETITIA WRIGHT WINSTON DUKE WITH ANGELA BASSETT WITH FOREST WHITAKER AND ANDY SERKIS
CASTING BY SARAH HALLEY FINN, C.S.A. MUSIC BY DAVE JORDAN MUSIC BY LUDWIG GORANSSON HEAD OF VISUAL DEVELOPMENT RYAN MEINERDING VISUAL EFFECTS SUPERVISOR STEFFEN BRUMANN VISUAL EFFECTS AND ANIMATION INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER RUTH CARTER EDITED BY MICHAEL P. SHAWVER DEBBIE BERMAN PRODUCED BY JAMANN BEACHLER
DIRECTOR OF PHOTOGRAPHY RACHEL MORRISON PRODUCED BY DAVID J. GRANT EXECUTIVE PRODUCERS JEFFREY CHERNOV STAN LEE EXECUTIVE PRODUCERS VICTORIA ALONSO NATE MOORE EXECUTIVE PRODUCERS LOUIS D'ESPOSITO PRODUCED BY KEVIN FEIGE, P.G.A. WRITTEN BY RYAN COOKLER & JOE ROBERT COLE DIRECTED BY RYAN COOKLER
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